

COMPLAINTS ABOUT DAVENTRY.

# THE RADIO TIMES

THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week commencing  
**SUNDAY, September 6th.**

### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-  
GOW, BIRMINGHAM, MANCHESTER,  
BOURNEMOUTH, NEWCASTLE,  
BELFAST.

### HIGH-POWER STATION. (Daventry.)

### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,  
LIVERPOOL, LEEDS-BRADFORD,  
HULL, NOTTINGHAM, STOKE-ON-  
TRENT, DUNDEE, SWANSEA.

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THE LURE OF LONDON'S RIVER.  
By H. M. Tomlinson.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

### IMPORTANT TO READERS.

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## The Making of Military Bands.

By Lieut. H. E. ADKINS, Mus. Bac., A.R.C.M., L.R.A.M.

[Few people are better qualified to speak of military bands than Mr. Adkins, who is Director of Music at Kneller Hall, the Military School of Music. A programme of music at Kneller Hall will be broadcast from Daventry on Tuesday, September 8th.]

NEGROES in the band of the Coldstream Guards! It sounds ridiculous, yet up to the time of the Crimean War it was the general practice to have these coloured players in the band. They did not play syncopated music, either, but the good, old-fashioned military tunes. Regiments vied with one another to dress them in the most magnificent manner, and they appeared with feathered headgear, loose coats, and coloured sashes. They played the "clash-pans," or cymbals, as they were then called, and the old "Jingling Johnnies," which consisted of a pole supporting a number of sleigh bells, which were shaken by the player.

The beginnings of military bands go back as far as the time of Charles II., who authorized twelve "hautbois" in various companies of Foot Guards in London. It is interesting to note that these men were given a fictitious name, and were borne on the strength of other companies of the regiments then quartered in the country. By this questionable device the musicians obtained higher pay.

After a hundred years had passed, the bands of the three "Regiments of Guards" consisted of no more than eight performers—two clarinets, two oboes, two horns, and two bassoons. They did very little more than play from the Horse

Guards' parade ground to St. James's Palace, whilst the King's Guard was mounted. These musicians were not soldiers, but were hired by the month; and on a certain occasion, when water sports were held on the Thames, the colonel of the regiment wanted them to play and instructed them accordingly. But the civilian musicians considered this course to be undignified and outside their proper duties. They refused to play, and as a result of this rupture, the then Duke of York, Colonel-in-Chief of the Coldstream Guards, obtained a large number of musicians from Hanover.

Military bands had already developed to a comparatively high pitch of excellence in Germany, and the new Coldstream band consisted of twenty-four musicians, the instruments including clarinets, horns, oboes, bassoons, trumpets, trombones, serpens, tambourines, and "Jingling Johnnies." These latter were shaken by three coloured performers. This innovation and its subsequent development led to the foundation of our present military band system.

Other Regiments of the Line were now allowed to form bands, but the whole of  
(Continued overleaf in column 3.)



Lieut. H. E. ADKINS.



# Reputations By Radio.

## Impressions of Orators.

REPUTATIONS are made and marred by public speeches. "Single Speech" Hamilton may or may not have justified the history he made by a solitary effort. Or to come down to more recent times, Mr. Duff Gordon may have really earned the praise of praise which heralded his maiden speech in Parliament. How are we to tell? In the past it was usually through the written word. Today, however, Press-made reputations give way to radio reputations which, besides being the inevitable test, are the more reliable. Old time reputations, therefore, are in the melting-pot.

### Revised Ideas.

How, then, have many prominent reputations fared? I confess that I myself have had to revise my ideas of many public men and women since hearing them through the microphone. Although, in the course of my profession, I have had to attend a good many public functions, I will admit that there can be no better means of weighing up our prominent publicists than in the seclusion of one's own study. Being present at the function, it is not such a good test. The lively atmosphere, a good dinner, sweet champagne and an engaging companion do not make for unbiased judgment. And certainly the delightful newspaper reports the next morning are, more often than not, too kind and sometimes too partisan!

True, a good speaker need not necessarily be good at anything else, yet the fact remains that the world judges and forms its impressions of its public servants from their public utterances. They would prefer a speaker who can be seen, sized and measured up. Feeling that, to hear him by wireless, to judge from his tone, to "feel" his personality and consider his remarks undisturbed by his tricks and mannerisms.

### The Premier's Notable Effort.

As for the general tone of public speeches, one cannot give a uniform judgment. Many speakers both pleased and surprised me, others pained and disillusioned me.

Take the Prime Minister, for instance. I already had an impression of Mr. Baldwin many years old. It wanted overhauling, another advantage which some of us may obtain through listening afresh to our old idols or *idols noirs*. I consider that Mr. Baldwin's speech which he delivered on a non-political subject the finest public utterance I have heard for many a day. His delivery was perfect. Every word rang out vigorous and vibrant. A manly, common-sense speech spoken with a fine flow of language and beautifully chosen phraseology. Those who have been disappointed with the general standard of public speaking to-day must have derived some consolation from Mr. Baldwin's notable effort.

I liked Mr. Arthur Henderson's talk. It was clear, cultured common-sense. To a good many, Mr. Henderson's reputation as a public speaker must have risen many points after his effort at the microphone.

### A Striking Example.

A delightful surprise were Dame Henrietta Barnett's talks. Here is an instance where the reputation of an illustrious man may overshadow merit due to his wife. I knew of the *Le Rueuses* twenty years ago; but it was of the Canon that we all spoke. Could anything be more strikingly illustrative of the new opportunity to judge for ourselves than the case of Dame Henrietta Barnett? The record of those who know of her merely as a name now know her to be possessed of a wonderful personality, humanity and insight.

Some of the transmitted speeches appear to

## By Sydney A. Moseley.

have been more inspiring to the vast unseen audience of wireless listeners than to the audiences who were fortunate enough to be present. I found myself moved to applause on several occasions when there was no response from those present. And vice versa. A more moving occasion than the Pilgrims' dinner given to Mr. Houghton, the American Ambassador, has not been recently had. Coming at a vital moment in European affairs, one certainly expected speeches of a very high order. The Ambassador's speech, as it proved, was epoch-making and was reproduced in the world's Press, verbatim.

### Light Amid Much Shade.

Mr. Houghton, however, made no attempt, so it seemed to me, to move his audience. He indulged in no flight of rhetoric and, as I thought at the time, it read much better than it sounded. As for Mr. Austen Chamberlain, the impression he gave was that he did not trouble to prepare a speech at all. I have heard him from the public platform and have met him privately. Mr. Chamberlain has a natural, hesitant and sincere manner of delivery and, no doubt, as Foreign Secretary, he had to go very warily on what was a diplomatic as well as a social occasion. Nevertheless, his speech must have come as a disappointment to his multitude of unknown admirers.

Lord Bickenhead's light and gay speeches are amusing when heard through the ether. Indeed, his speeches are sometimes in the nature of a relief—the light amid much shade. Nevertheless, one expects loftier themes and dignified eloquence from a Lord Chancellor.

### Popular Through Wireless.

For an almost perfect oration, however, one must turn to the Lord Chief Justice, Lord Hewart. I am sure that among listeners, he must rank high as a public speaker, and since very few of his listeners can have had the opportunity of judging him at first hand one might almost say that he has achieved a popular repute through wireless.

I do not suppose that I should ever have had an opportunity of hearing Mrs. Philip Snowden speak if it had not been for wireless. From her writings, one formed an impression that she was merely a theorist—the wife of an eminent politician. Her talk on Palestine, however, completely changed my conception of her. Undoubtedly, she has a personality, a strength of mind and ability of a very high order.

### Evasive "G.B.S."

What can one say of our one and only Bernard Shaw? In the course of my work, I have just missed meeting him on two occasions. Evasive Mr. Shaw! But I got him on the wireless. It was with some trepidation that I switched on. I put on, if you please, in my unseemly eager state, four valves—as if G.B.S. needed magnifying! I hesitated before switching on at all. I wondered whether it might not be better for me to retain the vivid impression of a wonderfully virile personality obtained from his great works. Well, as you know, he did not fail us. He achieved all we hoped he would achieve. And since my impressions must be shared by nearly all who heard him, I will leave him with a hope that we may hear him again.

Finally, I would say this. Religious minded people may wonder what impression the Sunday services have on those of the modern school who "never trouble" to attend services. It is, of course, difficult to offer a general suggestion. My own impression is that the quality of the singing and of the sermons themselves fluctuate widely when they should always be on a consistently high level.

## The Making of Military Bands.

(Continued from the previous page.)

the expense was shared by the officers of the individual regiments. Wealthy regiments engaged highly trained musicians, and very naturally a certain rivalry grew up between various regiments. Each tried to make its band the best and unique. The 2nd Life Guards, for example, boasted in 1831 that they had "the famous Russian chromatic trombone band—the only one in England!" and the Elthorne, Middlesex, Militia spoke with pride of their band of "Pandean Reels."

It was evident that the instrumentation of military bands would have to be standardized and the pitch of the various bands brought to some common basis. Without this, no massed playing was possible and much inconvenience was caused. For the reconstruction of the military band system we were mainly indebted to William Wiprecht, a German who, by the way, designed the bombardon, and to whom credit is given for introducing a complete family of valved instruments. These are said to have included slide bass trombones, euphoniums, E-flat cornets, and B-flat tenor horns.

Curiously enough, there is still practically a semi-tone difference in pitch between music in the service and the best part of music played elsewhere, both in England and abroad. This unfortunate state of affairs, which does not permit instrumental co-operation, was, perhaps, brought about by Kneller Hall fixing the pitch in 1858, as that used at the ancient Philharmonic Concerts.

Twenty-seven years later, the Philharmonic adapted the international or continental pitch, with a view of helping to standardize the pitch throughout the civilized world. As a matter of principle, the military authorities were anxious to conform with this change, but the cost involved was too great to be sanctioned in these times, when economy with public funds is a matter of national interest.

I have heard it said that brass instruments do not "carry" very well by wireless. Their reproduction is said to be inferior to that of a good gramophone. There may be no recognizable rattle, but sometimes there is a certain harshness mixed with everything. Some think that military bands make too much noise before the microphone, and that the volume should be cut down. The trouble about this is, that by interfering with the proper volume, the real tonal relationships are lost. But the question of the transmission of wireless music is really a technical matter, rather than a musical one, of which I am not qualified to speak. I have sufficient confidence in the capable engineers of the British Broadcasting Company to feel sure that in a short time the quality of the transmissions of military band music will be equal to that of any other kind of broadcasting.

There is something about a military band which has always called forth the enthusiasm of people, not only in war, but in peace time. Few radio enthusiasts, I imagine, can listen to the inspiring strains of a military band playing some national composition without feeling a thrill. There is something, too, about the swagger of a military band, which tickles the interest. Even the German poet Knickerbocker confessed that the "Marseillaise" cost Germany 30,000 of her finest soldiers, and no one will deny that "Tipperary," which was the universal favourite of all the bands at the front in the Great War, played a considerable part in that great victory.

[A further interesting Contribution by Lieut. Adkins next week.]



## Radio Remedies.

By Robert Magill.

THERE is no doubt that, in time, wireless will make us all healthier. At sea, for example, many a life is now being saved because a ship which carries no doctor can get into immediate touch with a medical man on another vessel, describe the symptoms of a case, and receive the treatment back on the spot. I confess that it would be awkward if they got a weather forecast mixed up with "the mixture as before." The further outlook for the patient might be very unsettled, but you can't have everything.

Then lectures on hygiene by radio probably do more good than any number of articles on the subject. People will listen, where they will not read articles. Anyhow, radio persuades people to stay at home in the evenings, so that there is less chance of being run over by a motor-car.

### Jazz for Electrons.

But does music have any appreciable effect on our well-being? You feel much better, thank you, when you hear a good stirring military march, and, on the other hand, the way the girl next door, who is learning to sing, uses her top notes takes away your appetite.

The other day, when I went to see my doctor, I found him dubiously looking in a catalogue at a picture of an instrument like a big tin tobacco pipe with embroidery on it.

"It's not a new stethoscope," he told me. "It's a saxophone. I'm wondering if I ought to learn to play one. So many people have said recently that music has certain curative powers that I fully expect in a year or so, instead of prescribing castor oil for your pains, I shall have to oblige you with a carefully made-up sonata."

"You understand that everything in Nature oscillates to a certain rhythm, and when you're ill, it means that your electrons are out of step, so to speak, and are causing atmospheres in your system. Fortunately, however, they've got an ear for music, and a little jazz soon sets them happily fox-trotting sound again."

### When Love Songs Will Be Barred.

"The time may come when we doctors will not only ask what you've been eating, but what sort of wireless set you've got. If you complain of a headache, we shall diagnose it as an over-indulgence in the too-rich programme from Birmingham, and order a course of De Groot, to be taken three times a day in water."

In case of an influenza epidemic, the Ministry of Health will probably ask the B.B.C. to transmit something effervescent daily as a tonic; while during a heat wave all sentimental love songs will be barred. We shall need something cooling, like sea shanties.

What I'm worrying about, though, is whether the wave lengths affect our health. Shall I, perhaps, have to tell a patient to buy another valve and pick up Manchester with its 378 metres, instead of Aberdeen with its 4957? Is '5XX' too strenuous for anybody with a weak constitution?

### Are You in Tune?

"Anyhow, let me see if you're in tune. Open your chest and say 'ninety-nine.' I thought so. You're half a tone flat. Now take this prescription to the nearest music-publisher—I forgot—I mean chemist—"

I expect he was exaggerating, but there may be something in it. Some day the advertisements on the back pages will run: "Buy our 7/6 crystal set—Worth a guinea a box," or "Are you losing weight? Try Swanee River valves!"

And there will be a picture of grandpa leaping over a fence with headphones on. He will have got that "ZLO" feeling!

## The Lure of London's River.

By H. M. Tomlinson.\*

OF such ports as Liverpool, Bristol, and Southampton, there is never a doubt about it. They are on the sea.

But London, with a name so magical that it strangely affects any exile who happens to see it under the counter of a ship moored to a foreign quay, London itself is not aware that it is on the sea. Anyhow, most of its citizens forget that vital fact long ago. The sea is out of hail of Fleet Street, Wembley is much nearer. Yet if anyone had wanted an assurance that London is really the capital city of a commonwealth of nations, then the neighbourhood of Silvertown, with its concourse of immense ships, could impress that in a way beyond the scope of any other sort of exhibition.

### Familiar Names of Famous Marks.

And Dockland, of course, is always with us. It is not an occasional event, yet Paris is nearer to our newspaper offices than Dockland, and is less strange, and speaks a more familiar tongue. How many Londoners who know Montmartre could find their way to Gallieni, to Hockness, or to Blackwall Point? Yet these are the familiar names of famous marks on what sailors know as London River; and London River—which does not run above London Bridge—was here before London itself; it made the city; and it did most to create that commonwealth of nations of which the city is the heart. The lower Thames, the River of Ships, the river few of us ever see, has had a longer life, has a greater tradition, and is more vitally concerned with our history and our future, than any of the august features of the capital which send tourists hurrying and wondering.

### The Gate to the Orient.

In some recent books, that posiered of London, I have seen slighting references to what lies east of London Bridge. One book was rude to Fenchurch Street Station, and another to Wapping. The fact is, the Thames below the Pool is not respectable enough for polite literature. Once the Thames is out of Oxford, it comes down in more than one sense. When the river is named, most Londoners think of Richmond. But for some of us there is more of London and its river in the warehouses rising like dingy cliffs above the Pool, and in the ships there, than in the masonry and sham Gothic spires by Westminster Bridge; at which spot to-day, for most of us who remember that we have a rough island story, the river ends.

Yet shabby Fenchurch Street Station, with its cab, is no less than the gate to the Orient. That railway track beyond its platform, which passes above a desert of mean roofs and chimney pots, is the road to China. Below that plateau of East End tiles is the Dock Road, which is the beach of London.

### Miled by the Obvious.

Have you ever happened on a palm not stranded in a Cornish bay? That is something like a messenger. Well, in that road to the docks your idle thought may run into just such a surprising derelict. You may, if you know the signs, recognise matters there that are not reported in the London Directory, which are not down in the official map of the streets.

Yet I should do wrong to promise anything to a chance visitor. The lights some of us see in the Dock Road are reflections on deep water. But a stranger, by night, might fancy there was only rain in an unfriendly industrial district. The lights for him would be merely the reflections on a wet road—probably of an electric

tram passing Poplar Station. No more than that. It is not so easy to see things as many observers suppose. We are often misled by the obvious.

Once there was a tavern by the Thames called the Artichoke. It stood by Blackwall Stairs. It was a wooden house, with scarlet geraniums in its windows. You could watch from it incoming clippers warp into dock. You cannot do that to-day. Like the clippers, it has gone. But perhaps because my first view of the Thames was from that point, and perhaps because once I saw a clipper drop down stream, and heard her men sing a shanty, there is more for me in London River than there is in the Upper Thames.

### A Link With Dickens.

Henley is a luxury, in high summer, and Clevedon Woods in autumn; yet some of us would prefer, at all seasons, to walk eastward as near to the river as the path allows from St. Katherine's Way by the Tower, or from Tookley Street to the Commercial Docks on the south side, than from Taplow to Maidenhead when the leaves are changing, and the light is at its best. I have preferred to sit with old Waters, the barge-builder of Narrow Street, Limehouse, who knew the man whom Dickens called Rogues Elderhood, and watch at high water, while he talked, the best view of the Thames there is—you may see it from the Grapes Tavern, which is the Six Jolly Fellowship Porters—than idle through reaches of the Upper Thames accompanied by the best literary reminiscences.

For me, there is no better story of the river than can be found around Wapping Old Stairs; and I don't think any view of the Thames, where it is tideless, so remarkable as the peep one gets from that historic hole in the wall at Wapping. You find it unexpectedly, a narrow cleft in the high gloom of the warehouses. They have shut one in, and have allowed not a peep of the river and the ships. You have heard, while loitering in that narrow passage, the voice of an unseen steamer. But you thought it was nothing. It was your imagination.

### Outward Bound.

About you are the grim walls of an ancient inland city. The sea is distant enough. A van horse near throws up its nosebag to get the last bean. But you come to that cleft in the wall, a wedge of daylight holding the buildings apart. Beyond it is open space. Midway in that brightness, as you watch, and apparently floating on nothing, moves the black form of a steamer. She is outward bound.

I do not know much of the Thames above the point where it ceases to be London River, yet if Hampton Court and Richmond can beat the stories of Deptford and Ratcliff, then it is only in politeness, and not in richness.

### Getting Things Done.

I prefer the grim walls of the busy place down stream, with the flood tide which has at least a tincture of saltiness, the movements of ships, the shouts of river men, and the vapours and noise of those who are getting things done in the world. Nothing is artistically graded there, through a desire for correctness, like the lawns and gardens beyond. But the dedication of Dockland comes to it—though unremarked by its own folk—who see but in simple curiosity, glancing up from their work, the dark majesty of the storm, the changing apparatus of light on their river where smoke drifts and ships come and go; and these things do give to the working Thames the dignity which the effort of men to sustain their place on earth deserves.

\* In a Talk from London.



# Official News and Views. GOSSIP ABOUT BROADCASTING

## Complaints about Daventry.

THE moving of "5XS" from Chelmsford to Daventry has had the effect of making crystal reception a good deal more difficult in a limited area of the East and South-East. The B.B.C. is keenly alive to the position, and regrets very much that the pursuit of a policy calculated to benefit the majority has damaged the facilities of crystal reception for some listeners. The fact that the crystal area of Daventry comprises a population of about six millions more than did the crystal area of Chelmsford, is little consolation for those crystal users in the East and South-East who are now outside the zone of the High Power Station.

The B.B.C. is pressing forward with new schemes, which should have the effect of removing this cause of grievance. But it is important that listeners should remember that all these schemes are subject to the sanction of the Post Office, which is in the unenviable position of acting as arbiter of the conflicting claims of the various wireless services.

## International Broadcasting.

We are approaching the international era of broadcasting, and there is a strong probability that during the coming winter, British listeners will be introduced to some of the best programmes of America and the Continent. But some of the more definite statements which have appeared in the Press may have the effect of creating expectations which cannot be realised as early as indicated.

For one thing, there is no possibility of the regular relaying of Dominion and foreign programmes as early as September. The preliminary tests at the new B.B.C. International Receiving Station at Hayes will be carried out during September. If these tests are successful, then, when the necessary corresponding apparatus abroad is completed, we shall be able to go forward with the scheme. But listeners would certainly not approve of the premature introduction of a large proportion of badly transmitted foreign programmes.

## Broadcasting Censorship.

There appears to be a misapprehension in some quarters on the subject of broadcasting censorship, relating particularly to religious addresses. Apparently, some people believe that religious addresses are censored by the Religious Advisory Committee that have been set up to assist the B.B.C. stations. This is not the case. There is a censorship, but it is entirely a B.B.C. affair. The station director exercises it, and if there is any point on which he is not sure and requires guidance, he refers to the B.B.C. Headquarters in London. Everything possible is done to eliminate controversial points from the religious addresses broadcast.

## Broadcasting the League of Nations.

As we go to press with this issue, it is not possible to say definitely whether part of the proceedings of the League of Nations Assembly at Geneva will be broadcast. The proposal has been engaging the attention of the B.B.C. and the International Union of Broadcasters for some time past, and it is hoped that the Presidential address at the opening of the Assembly, on September 7th, will be broadcast in this country.

The Presidential address (this year will probably be given by M. Painlevé) at about noon on September 7th. The B.B.C. is most anxious to complete the arrangements to broadcast this speech, and is doing everything possible to bring it about.

## Return of De Groot.

Listeners will be delighted to hear that De Groot and his Orchestra will return to the London Station programme on September 13th.

This popular outside broadcast, relayed from the Piccadilly Hotel, will once again become a regular feature after that date.

## Moonshine.

The seventh of the Radio Fantasies, specially written by Mr. John Overton for Birmingham Station, entitled *Moonshine*, will be given on Wednesday, September 16th. The whole action takes place on a Midsummer Eve, during the reign of George III. and is divided into three scenes, the first of which is laid in the Library at Barrington Manor, the second in the Rose Garden, while the last takes place in the kitchen of the "Barley Mow." The music has been arranged by Mr. Joseph Lewis.

## University Women of Many Countries.

Birmingham listeners will be interested to hear that in addition to Mrs. Rackloun and Miss Eleanor Rathbone, who are both visiting Birmingham in connection with the conference of the National Council of Women, they will have an opportunity of listening to a broadcast talk on September 24th by Professor Winifred Culliss, O.B.E., D.Sc., of the National Council of Women, on "University Women of Many Countries."

## The Gaelic Mod.

Listeners in Scotland can look forward to a special treat on Friday, September 25th, when Glasgow Station will relay the Grand Annual Concert of the Gaelic Mod, which is to be held this year at Greenock. Listeners will also hear the speech of the evening by the Earl of Cassilis.

## Ballet Music at Glasgow.

On the afternoon of Sunday, September 13th, Glasgow Station has an interesting Light Orchestral Programme, with Mr. Ian McPherson (baritone) as soloist. In an Operatic Group is included "Wolfram's Address," from *Tannhäuser*, and the Station Orchestra, conducted by Mr. Herbert A. Carruthers, will play some interesting ballet music, the evergreen "Maquet" from Mozart's "Divertimento in D," and the popular "Hymn to the Sun" from Rimsky-Korsakov's *The Golden Cockerel*.

## "High Days and Holidays."

A care-free spirit will prevail at the Plymouth Station on September 18th, when the programme opens with "High Days and Holidays" and ends with "Valley of Laughter." Mrs. Nadia Peltava (soprano) and the Dolce Male Voice Quartet will make their broadcast debut, supported by the Plymouth Corporation Tramways Band. The latter will play a selection from *The Country Girl*, to open the middle portion of the evening's programme which is entitled "In the Country." The *Elite Entertainers* will provide the humour.

## A Notable Pianist.

The special feature at the Edinburgh Station on the evening of Friday, September 18th, from 10.15-10.45 p.m., will be a pianoforte recital by Mr. John Petrie Dunn, the well-known Scottish pianist. Mr. Petrie Dunn is Assistant Professor of Music at the University of Edinburgh, and was formerly Director of a well-known Conservatoire of Music in Germany. He has successfully broadcast from the Edinburgh Station on several previous occasions.

## Looking Backward and Forward.

A picture from the past and a peep into the future will make up an interesting programme of comparisons for Cardiff listeners on Monday, September 14th. The principal feature will be the production of two unusual types of radio-plays. The first, entitled *An Hour in a Mid-Victorian Drawing-Room*, is a clever sketch of the lives and thoughts of the nighties, and the second is a prophetic (?) extravaganza of 1970,

entitled *Ten Minutes of Progress*. Music for the plays will include the "Blue Danube" Waltz, and the overture to *The Bohemian Girl* for the Victorian episode and *Progress* will be represented in music by Bantock's "Hamahdill" and Stravinsky's "Suite" for Small Orchestra.

## Crosswords Without a Cross Word.

On Friday evening, September 18th, the Bournemouth Station will provide a "Cross Word Concert Party" (without a Cross Word), assisted by the Bournemouth Wireless Orchestra, conducted by Captain W. A. Featherstone. The programme begins with an Orchestral Dance Suite, by Ansell, entitled "The Shoe," which is a somewhat original item, the music being divided into five sections, each dealing with a particular form of foot-wear, and varying accordingly. The first part of the Cross Word Concert Party's Programme will be light and modern, but at 9 o'clock they will give "A Dream of 100 Years Ago," which should take us all back to the days of our grandmothers. To conclude the evening concert, the orchestra will provide half an hour of miscellaneous music by Sullivan and others, including Ivanov's "Caucasian Sketch."

## B.N.O.C. Reception.

The reception which is to be given for the members of the British National Opera Company (who will be visiting the Theatre Royal, Leeds) by the Lord Mayor (Mr. C. G. Gibson) and Lady Mayoress of Leeds, and Mr. Francis Laidler, in the Leeds Town Hall, on Sunday, September 13th, will conclude with a concert by the principal artists of the Company, which will be broadcast to Leeds and Bradford listeners from 9 to 10 p.m.

## Aberdeen's Late Night Fare.

On Monday evening, September 14th, when the Aberdeen Station is putting out the late night programme, a concert of varied interest will be broadcast. In addition to Miss Mayie Bennett, who will sing several numbers from Culteridge-Taylor, and Mr. Norman Williams (baritone), an hour's Recital of violin, piano-forte and vocal music will be given by Miss Millicent Ward (soprano), Miss Margaret Ludwig (violinist) and Miss Violet Ludwig (pianist). Then, after the News and an Interlude from Birmingham, the programme will be of a characteristically Scottish nature, in which *The Fairies*, the successful play by Mr. Arthur Black, will figure. The two-atmosphere will be maintained by a short Recital of Highland songs by Mr. McLean after the curtain has been rung down on the doings of John McKay, a worthy crofter, and of his wife, and the strange sayings of "Daft Willie."

## "The Duenna."

By arrangement with Mr. Nigel Playfair and Mr. Arthur Reynolds, a shortened version of Sheridan's comic opera, *The Duenna*, will be given from London Station on September 8th, at 8.25 p.m., S.B. to all stations, except Daventry. The cast and orchestra will be "practically the same as in the original production at the Lyric Theatre, Hammersmith. Mr. Playfair will be supported by Mr. Frederick Ranslow and Miss Elsie French, of *Beggar's Opera* fame.

## Southern Reminiscences.

"Old Joe," the radio successor of the old-time Christie Minstrels, has won the hearts of Cardiff listeners with his quaint humour and philosophy, and many will welcome his inclusion in the Cardiff programme for Friday, September 11th. Southern Reminiscences, conjured up by the music of the Station Orchestra, will provide a joyous hour of favourite old tunes with "Old Joe" in his best vein.



# PEOPLE YOU WILL HEAR THIS WEEK.



Mr. TOMMY HANDLEY and Mr. EDDIE MORRIS, who are playing in "Radio Rhapsody," to be heard in various parts of the country this week.



Miss IRIS WHITE and Miss JEAN ALLISTONE, two more "Radio Rhapsody."



Miss MADIE DUNHAM and Mr. JAMES WHIGHAM, who are also "Radio Rhapsody" stars.



Miss ELSIE FRENCH, who will be heard in "The Duchess" broadcast on September 11th. (S.S. to all Stations except Coventry.)



Miss FLORA WOODMAN, Soprano, whose singing will be relayed from the Three Choirs Festival at Gloucester on September 11th.

**B.N.O.C. Operas.**

LISTENERS will be glad to know that arrangements have been made to broadcast various scenes from operas of the British National Opera Company. The following is the first instalment of the details of these broadcasts to be relayed from Leeds Bradford to the Stations mentioned below:—

Date.	Opera.	Stations.
Sept. 14.	Act II. & III. <i>Figaro</i> .	Derby, Birmingham, and London.
Sept. 15.	Act II. <i>The Magic Flute</i> .	All Stations except Coventry.
Sept. 16.	Act III. <i>Tales of Hoffmann</i> .	Derby and Birmingham.
Sept. 17.	Act III. <i>The Maitland</i> .	Derby, Bournemouth, Manchester, Newcastle, Glasgow, Edinburgh, Dundee, Liverpool, Hull, and Swansea.
Sept. 21.	Act II. & III. <i>Pique</i> .	All Stations.
Sept. 22.	<i>Queen's School</i> .	Derby, Bournemouth, Aberdeen, and Swansea.
Sept. 23.	Act I. <i>Hugh the Devereux</i> .	Birmingham, Manchester, and London.
Sept. 24.	Act II. <i>Hugh the Devereux</i> .	Glasgow.
Sept. 25.	<i>I Puck</i> .	All Stations except Coventry.



Miss MARIE BELLAS, Contralto, will be heard in a Popular Programme by Newcastle listeners on September 11th.



Mr. ALVIN BEEKM, Entertainer, will broadcast from Bournemouth on September 11th.



Mr. NIGEL PLAYFAIR, the well-known Actor, is broadcasting in the production of "The Duchess" on September 11th. (S.S. to all Stations except Coventry.)



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## THE THREE CHOIRS FESTIVAL.

(RELAYED TO LONDON, WEDNESDAY.)

THE "Three Choirs Festival" is an annual event carried out by combined choirs from Gloucester, Worcester, and Hereford. It was instituted in 1724, and is held in rotation at one of the three cities. This year's Festival is being held at Gloucester.

As a part of the Festival, some new works, or works seldom performed, are always given, and several such works are included in the programme to be broadcast from the London Station.

## SMYTH'S OVERTURE, "THE WRINKLERS."

Dame Ethel Smyth's Opera *The Wrinklers* is founded on the activities of the Cornish ship-wreckers of the eighteenth century. The Overture depicts the various phases of the character of these people.

## "L'AMERO" (FROM MOZART'S "IL RE PASTORE").

*Il Re Pastore* (The Shepherd King) is a short "musical drama" (Mozart's own description) in two Acts. It is an early work. The text of *L'Amere* ("I will love him") is just the conventional love-song. The music is quiet and expressive, rather than florid.

## HOWELLS' "PARADISE RONDEL."

(First Performance.)

Herbert Howells is a Gloucestershire man, born in 1892. His music, up to the present, shows close affinity to English folk music and to the music of our composers of Tudor times. Mr. Howells is a Professor of Composition at the Royal College of Music.

The following description of *Paradise Rondel* is the composer's own.

The *Paradise* of the title of this piece is no more distant than the village of that name in the Cotswolds, and any other village might have done for the work if it could have lent as good a name. *Paradise* is a good walking place, full of tunes for those who can hear them. Most of the few themes in this short work are quick-moving and lively.

## STANFORD'S "SONGS OF THE SEA."

Stanford excelled as a writer of sea-songs. Of these, probably the best-known, and perhaps the best, are those which actually bear the title, "Songs of the Sea." They are settings of verses by Sir Henry Newbolt.

## REED'S "ÆSOP'S FABLES."

William H. Reed (born 1876), composer and violinist, has been famous for many years as leader of the London Symphony Orchestra.

The following summary of *Æsop's Fables* is based on the composer's own description.

The whole piece is played without break. There are three main Sections of the work.

I. *Æsop* (Miniature Overture). This opens with, and is almost entirely constructed on, the *Æsop* Theme (Trumpet Solo)—which in the next Section, becomes the moral to each Fable.

II. This Section contains five Fables: (a) *The Fox and the Grapes*, (b) *The Lamb and the Wolf*, (c) *The Frog and the Bull*, (d) *The Fisherman and his Wife*, and (e) *The Dog in the Manger*. "The stories are familiar to the entire world in all languages."

III. *Finale*. "In this Fable I have imagined *Æsop* himself to be the Traveller who battles with the wind and succeeds in retaining his coat, in spite of the wind's blusterings, but takes it off under the warmth and geniality of the Sun's rays. The *Finale* is practically constructed upon the *Æsop* Theme."

## BANTOCK'S "THE FIREFLY."

Granville Bantock (born 1868) is Principal

of the Birmingham School of Music. Among a number of notable compositions are many Solo Songs, of which *The Firefly* serves as a representative at this concert.

## SIRELIUS' "VALE TRISTE."

Jean Sirelius is the foremost Finnish composer of the day. *Vale Triste* is one of his best-known works. Its "programme" is as follows.

A youth has fallen asleep at night by the sick-bed of his mother. A valse tune is heard, dancers appear, and the mother dances with them. Once she falls on her bed exhausted; but she makes a supreme effort and the dance is renewed, wilder than ever. At the climax, Death appears.

## BREWER'S "SUMMER SPORTS."

Dr. Herbert Brewer (born 1865), Conductor of the Festival, has been Organist of Gloucester Cathedral since 1897, and has seven times conducted the Three Choirs Festival. He has had many works produced at this Festival. His *Summer Sports* Suite for Chorus and Orchestra contains settings of five lyrics by old English poets.

I. *Come, my Daphne, come away*, is a dialogue between Strephon (represented by men's voices) and Daphne (women's voices).

II. *Harley Break* ("Now is the month of maying") is set for men's voices.

III. *Lore is a sickness, full of woes, in the well-known lyric by Daniel.*

IV. *Golden slumbers kiss your eyes* is a lullaby for women's voices.

V. *Summer Sports*, which gives the title to the whole Suite, is the longest and most developed number. Tenors and Basses open with *Hay-makers, vinters, reapers and mowers, Wait on your Summer Queen.*

## GERMAN'S "THEME AND SIX DIVERSIONS."

The term "Divisions" is used by the composer of this light orchestral work, rather than the more usual term of "Variations," on account of the freedom of treatment adopted. This work was described in full in *The Radio Times* dated August 7th.

## HANS SACHS' MONOLOGUE.

Wagner's own Comedy Opera, *The Mastersingers of Nuremberg*, is for many people the best work he ever wrote. Its subject is the sixteenth-century Guild of townsmen known as "The Mastersingers." HANS SACHS is a cobbler, but much more than a cobbler—a poet, and the best-loved man in Nuremberg.

Sachs' Monologue occurs at the beginning of Act III. of the Opera. Midsummer Day is just breaking, the day of the Mastersingers' contest. Sachs sits outside his workshop, a great volume on his lap, and meditates on men's incessant, bitter strife with one another, and considers how he may turn it to the furthering of the noble end he has in view.

## GLINKA'S "KAMARINSKAYA."

Glinka (1804-57) was the pioneer of Russian music. Before him, Russia's only art-music, as opposed to simple folk-music, had been imported Italian opera. One day he heard a village wedding song and a country dance ("Kamarinskaya"), and out of these he made an orchestral piece.

# Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is 4-11, Southampton Street, Strand, London, W.C.2.)

## "A Famous Song of Toil."

DEAR SIR,—I write to express my great appreciation of the kind remarks by Mr. A. R. Cooper about my grandfather, Willoughby Hunter Weiss, the singer and composer of "The Village Blacksmith," in his article entitled "A Famous Song of Toil," in *The Radio Times*. It is so nice to feel that there are still some left in this age of Jazz who appreciate the old song.

Mr. Cooper is, indeed, right in his remarks regarding the pecuniary side of the song.

My grandfather gave the song to my mother, with all rights, etc., making the publishers trustees, and during the forty-two years' duration of the copyright it produced the sum of over £20,000—nearly £500 per year.

My mother, Mrs. F. Selwyn Graham, was Angelique Weiss, only daughter of W. H. Weiss, and she died in July, 1920.

Yours, etc.,

F. WILLOUGHBY WEISS GRAHAM,

Harrow.

## S.B. on Saturday.

DEAR SIR,—We in country districts have a grievance with the Director of Programmes. In the early days of broadcasting we were always sure of a light and bright programme on Saturday nights. This evening is the only time in the week in which the majority of country dwellers can stay up a bit later than usual.

Every Saturday we are now shunted over to some other station, which we don't like. If we must have any other station, why can it not be on some night other than Saturday?

Yours, etc.,

Saxmundham.

A. R. F.

## The Black Country.

DEAR SIR,—I hope you will correct the mistake made in the "Grand Good-Night" as given from the studio, i.e., in assuming that Stoke-on-Trent is in "The Black Country." The town referred to is in "The Potteries," which are in the extreme north of the county. "The Black Country" is in the south of the county, in the Birmingham district, and includes Tipton, Bilston, Smethwick, etc.

Yours, etc.,

Stoke-on-Trent.

P. PRICE EDWARDS.

## All on One Valve.

DEAR SIR,—A short account of the achievements of our one-valve set may be of interest. We are situated here in open country about 100 miles from London, thirty-five from Daven-try, and twenty from Birmingham, on the top of rising ground, 230ft. above sea level.

We use a straight detector circuit with reaction on aerial, D.E.R. valve. With phones, we receive High-Power, London, and Birmingham splendidly. (I believe Daven-try would work a loud speaker easily.) Bournemouth, Manchester, and Nottingham are quite good. Cardiff is useful, but London interferes rather. We have had Newcastle, Aberdeen, Stoke, and other British stations.

Petit Parisien has given us some enjoyable times, the concerts coming over with surprising power and beauty. The School of Posts is often to be got, and Madrid has been most interesting.

Yours, etc.,

E. WOODWARD JEFFCOAT.

Great Alne, Warwickshire.

[The writer of this letter must be very skilful at operating his one-valve set, or the set must be a very exceptional one. We would not advise our readers to try and repeat the performance, because, while we feel sure that the writer has never offended by causing interference to others by oscillation, a less skilled person than he is might commit this indiscretion.]

(Continued on the facing page.)





## Listeners' Letters.

(Continued from the facing page.)

### Lunch-Time Music.

DEAR SIR,—I wish to criticize one of your regular features—the lunch-time music from a London restaurant.

I say nothing regarding the execution of the various items, which is excellent. I refer to the choice of programme numbers, which are too heavy to be suitable as "lunch-time" music. Items such as the "Seraglio" Overture and "Scheherazade Ballet" are more suitable as evening items.

The habit, common in London restaurants, of beginning the programme with a rousing march, is, to my mind, a bad one. Restaurant music should be "insinuating" rather than "forceful," and should consist of light, tuneful, and easily-digested items—waltzes, intermezzos, and light opera selections—nothing of a heavy nature. (The opening crash of the selection from *Carmen* never fails to give me "quite a turn.")

Yours, etc.,

Hove.

H. MERRINGTON FAIRBANK.

### Opera in English.

DEAR SIR,—Why was the opera *I Pagliacci* recently broadcast in Italian? How can English audiences understand words in Italian?

I write to voice the opinion of a great many musical people who wish to hear operas rendered in English, which everybody can understand. Otherwise, I am afraid the number of listeners will diminish.

Yours, etc.,

Willesden.

JAMES JOHNSON.

### What Is It?

DEAR SIR,—In answer to your correspondent who asked for a short new name for listening sets, I suggest "Atrophone" as meeting the need. It is short, descriptive, and easy to spell and to write.

Yours, etc.,

King's Stanley.

URSULA STANTON.

### A Musical Syllabus.

DEAR SIR,—I suggest that the B.B.C. should prepare in advance a Musical Syllabus, forecasting the main works to be broadcast, of the same type as that issued by the Educational Department. This would be of great interest to those listeners who, like myself, look upon the B.B.C. as potentially the greatest factor in the musical education of the country.

Yours, etc.,

Edinburgh.

THOMAS DAVIDSON.

### In Favour of Relays.

DEAR SIR,—For the improvement of the broadcasting service, I suggest that all stations, with the exception of London and Daventry, should be relay stations, that is to say (with the possible exception of one night per week), the London programme should be S.B. for the following reasons:—

- (1) A considerable saving in both organization and money would result, which would enable the London programmes to be greatly improved.
- (2) The best talent in the country—possibly in the world—is centred in London, certainly better than can be obtained in the provinces.
- (3) The elimination of oscillation, as receiving sets would be tuned in to the nearest station and allowed to remain there.

I have discussed this with a large number of people and the general opinion seems to point to such a change being much appreciated.

Yours, etc.,

Wilton, near Redcar.

E. S. R.

# A Neglected Musical Genius.

Purcell and His Works. By Dr. C. Purcell-Taylor.

[Although Purcell has been neglected by the present age, he is beginning to be known to listeners, owing to the broadcasting of some of his works. In the following article Dr. Purcell-Taylor, who is a direct descendant of the great musician, gives some interesting reasons as to why Purcell has not been more popular.]

HENRY PURCELL was of the oldest family of France, and his name should properly be spelt *Poorcel*. He has no connection with any English or Irish families of the same name. Those of his immediate ancestors who had escaped the Bartholomew Massacre came to England to escape religious persecution, and they endured very great hardships for the sake of their religion.

They were glass manufacturers, a business they had followed for centuries. They were not able to start glass works here because the monopoly of glass-making in England had been sold by the Government not long before their arrival. The only glass made here at that time was the commonest window glass and drinking glasses; and by the creation of that monopoly England closed the door to an immense new manufacture of fine table glass and mirrors, which continued for another two centuries to be imported from France and Italy.

### From Glass-Making to Music.

Being thus deprived of the wealthy business they were willing to introduce into England, they were compelled to turn to account their musical talents, which were of a very high order; but had up to that time only been a source of amusement in their family circle.

Music was then very popular in England; and people of all ranks were far better trained in music than they are now.

Every man then could sing correctly his part—alto, tenor, or bass—in a glee or a catch or a part song. Most men could also play an accompaniment; and this accomplishment was so common that lutes and violins were hung up in the shops of the barbers, that customers waiting their turn might occupy themselves with music.

The families spent their evenings in what was then known as chamber music—music written for a small room, to be played by all the persons present, all hands performing and no idlers.

### Old-Time Compensing.

In the evenings men of all classes spent their time at the taverns, where musical parties met, and where all the professional musicians of that day might be found. Each man took his part—vocal or instrumental; only the oldest men were allowed to be listeners.

The professional musician was even better trained, for he had to extemporize as he went along from a figured bass. How many persons now know what that is? I had better explain. A musical composer in those days composed first his bass (now mis-spelled *bass*), the notes being such as were within the compass of the bass viol or the ordinary male voice. On that bass he created the other voices, soprano, alto, tenor, and the parts for the instruments in chords according to his own fancy, obeying the canons of musical composition.

The accompaniments were not, as a rule, written down note by note as you see them in modern music; but figures (numbers) were placed against the notes of the bass to indicate to the performer what note he should play. Not every note was thus figured.

It will be seen that this method required a very high degree of musical skill, and a quickness of apprehension to grasp, as the musician went along, what would be the most suitable note to harmonize with the other parts. But, at the same time, it gave immense scope for the exercise

of his genius, and in adapting the music to the peculiarities of each instrument and the tones of each singer's voice.

But, after about 1750, when people had become lazy, and preferred to listen, the faculty of reading thorough *bass* began to decline; so that in 1800 I find an edition of Purcell brought out by Dr. John Clarke, in which "a separate part for the pianoforte is added, in order to obviate the difficulty to the generality of performers of accompanying from a figured *bass*." In a word, the decline came about with the introduction of the pianoforte.

### Orchestra in Church.

Most magnificent music has been written for the Church of England, fully as grand, in my humble opinion, as anything that has been written for the Church of Rome. Many full Services have been composed for the Church of England by many eminent musicians during the last four centuries or so, but the majority of the members of the Church of England do not even know the names of those men.

And in Purcell's time, the accompaniment was nearly always strings and wood wind. There was not always an organ, but if there was one, it took only a subsidiary part, helping, not drowning, the other parts.

Now there is no orchestra, only an organ.

Why is it that now Henry Purcell's music is scarcely ever heard?

The first answer is that it is difficult. I have asked Church organists to sit down at my little organ and put a piece of Purcell's in front of them, and they have said: "I cannot play that—it is too difficult—it would want practice," and so on.

### Costly First Editions.

Henry Purcell's music is much esteemed in Germany and is better known there than here. Moreover, the only correct modern editions of his music are those prepared in Germany. This last fact gives the key to the problem—it is the lack of cheap editions and of correct editions that prevents it being popular. The original editions are now very scarce and costly. The latest correct editions are those of the Musical Antiquarian Society, published nearly eighty years ago, and they also are now scarce and costly.

There are no relics whatever of Purcell in London; there is not even a street named after him. It is true there is a Purcell Crescent in Fulham, but it was so named after its builder.

His organ in Westminster has been destroyed, altered, and rebuilt; the last atom of wood in that organ as he used it was taken away by my grandfather eighty years ago and made into picture frames.

### A Malicious Story.

One of the musical magazines published pictures of an old house in Westminster as that of Purcell; but that house was not built until twenty years after his death!

His later years were passed in a house on the west side of Dean's Yard, long since pulled down; but the new house erected on its site bears the name Purcell House.

His death was due to consumption. All the family, except my mother, died of it. The story about the locking out by his wife is all malicious nonsense.

When I first started the revival of Purcell's music about forty-five years ago, it was the rarest thing to see his name on a programme or to find anyone acquainted with it.

However, by fifteen years' steady persevering effort I did manage to arouse some interest, but far more in the Latin countries than in England.



# PROGRAMMES FOR SUNDAY (Sept. 6th.)

The reproduction of these Copyright Programmes is strictly reserved.

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 469.

**2LO LONDON. 365 M.**

3.30-5.30

MARY FOSTER (Contralto).  
HERBERT HEYNER (Baritone).  
THE WIRELESS ORCHESTRA.  
*S.B. to other Stations.*

Ballet Music and Songs.

3.30. THE ORCHESTRA.  
Ballet Music, "William Tell" ..... *Rossini*  
MARY FOSTER  
With ORCHESTRA.  
"Habanera" ("Carmen") ..... *Bizet*

Spanish Ballet ..... *Desormes*  
HERBERT HEYNER

"Song of the Shepherd Laid" ("The Snow Maiden") ..... *Busky-Kevich*  
"La Danza" ..... *Rossini*

THE ORCHESTRA.  
Ballet Music, "Sicilian Vespers" ..... *Verdi*

4.30. "THE HOUND OF HEAVEN."  
A Poem by Francis Thompson.  
Spoken by  
RAYMOND TRAFFORD.

An Hour of Coleridge-Taylor.

4.30. THE ORCHESTRA.  
Petite Suite de Concert.  
MARY FOSTER.  
"Life and Death" ..... (From  
"Along With Mother" ..... Five Fairy  
"Big Lady Moon" ..... Ballads.)  
THE ORCHESTRA.  
Four Characteristic Waltzes.  
HERBERT HEYNER.  
"Elegance."  
"Thou Art Bitten" ..... (Accom-  
panied by  
"Howattha's Vision" ("Howattha's Departure") ..... Orchestra.)  
THE ORCHESTRA.  
Suite, "Othello."

8.30.—Hymn, "O Far a Closer Walk With God" (A. and M., No. 630).  
Bible Reading.  
Hymn, "Saviour, Again, To Thy Dear Name We Raise" (A. and M., No. 31).  
Address by the Rev. C. BERNARD COCKETT, Pastor Designate of the Bangor Congregational Church, Bedford.  
Hymn, "O Jesu, I Have Promised" (A. and M., No. 271).

CASANO'S OCTET.

Assisted by  
FLORENCE HOLDING (Soprano).  
*S.B. to other Stations.*

9.0. THE OCTET.  
"Wedding Day" ..... *Grieg*  
"Valse Triste" ..... *Schubert*  
FLORENCE HOLDING.  
"My Heart Ever Faithful" ..... *Beck*  
Hindu Song ("Sadho") ..... *Ramkesh Kishore*  
"Mother Mary" ..... *Richard Doughton*

9.25. THE OCTET.  
Selection, "Romeo and Juliet" ..... *Gounod*  
FLORENCE HOLDING.  
"When Daisies Pied" ..... *Martin Shaw*  
"To One Who Passed Whirling Through the Night" ..... *C. Armstrong Gibbs*  
"By the Waters of Mizanetanka" ..... *P. Lisarance*

"O Ravishing Delight" ..... *Irish*

THE OCTET

Wotan's Farewell and Fire Music ("The Valkyries") ..... *Wagner*  
"Après un Rêve" ..... *Fauré*

10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and GEN-  
ERAL NEWS BULLETIN. *S.B. to all Stations.*

Local News.

10.15. THE OCTET.  
"Chant d'Antenne" ..... *Tchaikovsky*  
"Sire Dances" ..... *Grieg*  
"Chanson d'Ave" ..... *Bizet*  
Prayer, Ave Verum ..... *Mozart*  
10.30.—Close down.

**5IT BIRMINGHAM. 479 M.**

Chamber Music.

THE STATION PIANOFORTE  
QUINTET:

FRANK CANTELL (1st Violin);  
ELSIE STELL (2nd Violin);  
ARTHUR KENNEDY (Viola);  
LEONARD DENNIS (Violoncello);  
NIGEL DALLAWAY (Pianoforte);  
ALICE VAUGHAN (Contralto).

3.30. THE QUARTET.  
Quartet in C Minor, Op. 18, No. 4

*Beethoven*  
Allegro ma non tanto; Scherzo (Andante scherzoso quasi allegretto); Menuetto (Allegretto); Finale (Allegro).

ALICE VAUGHAN.

"O That I Might Retrace the Way"  
"O Death, How Bitter" ..... *Brubaker*  
"The Forge" ..... *Brubaker*

FRANK CANTELL, ELSIE STELL and  
NIGEL DALLAWAY.  
Concerto in D Minor for Two Violins and  
Pianoforte ..... *Beck*

ALICE VAUGHAN.

"Face Thine Well" ..... *Hugo Wolf*  
"Song to Spring" ..... *Hugo Wolf*  
"The Forsaken Maiden" ..... *Hugo Wolf*

PIANOFORTE TRIO.

Larghetto ..... *Kashlan*  
Bigandion ..... *Raff*

5.0-5.30.—CHILDREN'S CORNER.

8.30. Studio Service.  
Hymn, "Abide With Me" (English Hymnal, No. 363).  
Reading.  
Anthem, "Lo! Summer Comes Again" ..... *Stainer*  
Religious Address by the Rev. E. B. CONDOR, Biddingsbury Rectory, Rugby.  
Hymn, "As Now the Sun's Declining Rays" (English Hymnal, No. 265).

9.0. With Russian Composers.  
THE STATION AUGMENTED  
ORCHESTRA.

Conductor, JOSEPH LEWIS.  
GEOFFREY DAMS (Tenor).

THE ORCHESTRA.  
Overture, "Solemnities," Op. 75 ..... *Glinka*  
GEOFFREY DAMS.

Gopak ..... *Mussorgsky*  
"Field-Marshal Death" ..... *Mussorgsky*

THE ORCHESTRA.

"Hymn To the Sun" ("Le Coq d'Or") ..... *Rimsky-Korsakov*  
Suite, "Mozartiana," Op. 61, No. 4 ..... *Tchaikovsky*

GEOFFREY DAMS.

"Oh, Could I But Express in Song"  
"Regret" ..... *Malashin*  
"I Chahed" ..... *Tchaikovsky*

THE ORCHESTRA.

Selections from Suite, "A Life For the Czar" ..... *Glinka*

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.

10.15. THE ORCHESTRA.  
"Serenade" ..... *Moszkowski*

10.25.—Close down.

**6BM BOURNEMOUTH. 386 M.**

LILIAN NALBOROUGH (Soprano).  
MAURICE COLE (Pianoforte).  
THE WIRELESS STRING  
ORCHESTRA.

Conducted by  
Capt. W. A. FEATHERSTONE.  
THE ORCHESTRA.

4.0. Serenade for Strings ..... *Elgar*

4.30. LILIAN NALBOROUGH.  
"Songs My Mother Taught Me" ..... *Dough*

4.55. MAURICE COLE.  
Gigue (from 5th French Suite) ..... *Bach*  
Alman (17th Century) Anon., arr. Craxton  
Sonata in D Minor ..... *Seibel*  
Intermezzo in C ..... *Bruckner*  
"Magic Fire Spell" ("The Valkyries")  
Wagner, arr. Bruckner

4.50. LILIAN NALBOROUGH.  
"A Legend" ..... *Tchaikovsky*  
"Rest at My Day" ..... *Handel*

4.55. THE ORCHESTRA.  
Octet in E Flat for Strings ..... *Mendelssohn*

5.25. LILIAN NALBOROUGH.  
"Sogni" ..... *Schubert*

5.30. MAURICE COLE.  
"Reflections" ..... *Tristan Lionovskii*  
English Air (with Variations) ..... *Moszkowski*

5.45. LILIAN NALBOROUGH.  
"Moon" ..... *Williams*  
"Shepherd, Thy Demeanour Vary" ..... *Weldon*

5.50-6.0. THE ORCHESTRA.  
"St. Paul's Suite" ..... *Holst*

6.30. The Choir of the  
Church of the Annunciation,  
Chorister, SIDNEY J. BINT.

Motet, "O Sacrum Convivium" ..... *Farrant*  
Hymn, "Look Down, O Mother Mary"  
(Westminster Hymnal, No. 105).

The Rev. Father PERCIVAL TRIGGS,  
S.J., Religious Address.

THE CHOIR.  
Hymn, "Sing, Sing Ye Angel Bands"  
(Westminster Hymnal, No. 105).

Motet, "Ave Maria" ..... *Hinrich*

THE BAND OF H.M. ROYAL  
MARINES.  
(By kind permission of Col. Commandant  
F. C. Edwards and Officers, R.M.)  
Director of Music,  
Lieut. P. S. G. O'DONNELL, M.V.O.

RICHARD KNIGHT (Baritone).  
THE BAND.  
March, "The Vanished Army" ..... *Alfred*  
Selection, "Reminiscences of Wagner" ..... *Moszkowski*  
"Serenade" ..... *Moszkowski*

9.25. RICHARD KNIGHT.  
"Mother Earth" ..... *Sanderson*  
"Dobruha" ..... *M. Phillips*

9.30. THE BAND.  
Tom Poem, "Carnival in Paris" ..... *Sanderson*  
Finale to Act III, "Rigoletto" ..... *Verdi*  
Baccarole ("The Tales of Hoffmann")  
Openbach

Serenade, "Les Millions d'Arlequin" ..... *Drigo*

9.55. RICHARD KNIGHT.  
"Vale" ..... *E. Russell*  
"O Lovely Night" ..... *L. Russell*

10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.

10.15. THE BAND.  
Song, "Onaway, Awake, Beloved" ("Hia-  
watha") ..... *Coleridge-Taylor*  
(Solo Cornet, Cornet J. TULLEY.)  
Scene, "In a Monastery Garden" ..... *Katberg*

10.30.—Close down.

**5WA CARDIFF. 353 M.**

3.30-5.30.—Programme *S.B. from London.*

7.45-8.15. Service for the Sick.

8.20-8.50. The Choir of  
St. Saviour's Church, Upper Grange-town  
Hymn, "Lord, When We Bend Before  
Thy Throne" (S. Edmund W. S. Hays)



# PROGRAMMES FOR SUNDAY (Sept. 6th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

A Short Reading from the Scriptures.  
Hymn, "Gilder Me, O Thou Great Redeemer" (Cassale).  
Welsh Hymn Melody.  
Religious Address by the Rev. JOHN G. GARLAND.  
Hymn, "God Made Me for Himself" (E.H.).  
Vesper, "Now the Day is Over" (Endors).  
G. Haring Gould.

**00** **Symphony Concert.**  
**ESTHER COLEMAN** (Contralto).  
**THE STATION SYMPHONY ORCHESTRA.**  
Conductor, WARWICK BRAITHWAITE.  
Prelude, "The Forgotten Rite" John Ireland.  
**ESTHER COLEMAN.**  
"O Sleep, Why Dost Thou Leave Me" Handel.  
"From Silent Night" Dandford.  
"I Attempt From Love's Sickness To Fly" Purcell.  
**THE ORCHESTRA.**  
Symphonic Poem, "Les Preludes" ... Liszt.  
**ESTHER COLEMAN.**  
"No Candle Was There and No Fire" Lina Lehmann.  
"The Exile" Armstrong Gibbs.  
"Morning Hymn" Henschel.  
**THE ORCHESTRA.**  
Overture, "Cockaigne" Elgar.  
**10.0. WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.  
**10.15. Programme S.B. from London.**  
**10.30. "The Silent Fellowship."**  
**11.0. Close down.**

**22Y MANCHESTER. 378 M.**  
**A Famous World.**  
**THE RADIO MILITARY BAND:**  
Conductor, HARRY MORTIMER.  
ADA GIBSON (Soprano).  
WILFRED FIRTH (Tenor).  
**THE BAND.**  
March, "Wellington" Zelle.  
Overture, "Rienzi" Wagner.  
ADA GIBSON.  
"Ella's Dream" ("Lohengrin") Wagner.  
"Sea Wrack" Hamilton Harty.  
"Still As the Night" Bohm.  
**THE BAND.**  
"Invitation to the Waltz" Weber-Weingartner.  
Adagio, "Sursum Corda" Elgar.  
Gavotte ("Mignon") Thomas.  
WILFRED FIRTH.  
"For Ever Blessed" Handel.  
Heck, "Thanks to My Brethren" Handel.  
Air, "How Vain is Man" ("Judas") Handel.  
**THE BAND.**  
Characteristic Suite, "A Masked Ball" H. Hill Whitefield.  
Polonaise Chopin.  
ADA GIBSON.  
Five Negro Spirituals arr. Lawrence Brown.  
"Nobody Knows de Trouble I've Seen";  
"Sometimes I Feel Like a Motherless Child";  
"I Know de Lord's Laid His Hands On Me";  
"Swing Low, Sweet Chariot";  
"Every Time I Feel de Spirit".  
WILFRED FIRTH.  
Recit., "My Arms" Handel.  
Air, "Sound An Alarm" ("Judas") Handel.  
Recit., "And God Created Man" Handel.  
Air, "In Native Worth" ("The Creation") Handel.  
**THE BAND.**  
Selection, "Russian Folk Songs" arr. Galfrey.

5.30-5.45.—Music for the Children.  
8.0.—S. O. HONEY: Talk to Young People.  
8.20.—Hymn, "My God, My Father, While I Stray" (Metholat Hymnal, No. 485).  
Principal MUMFORD, B.A., B.D., of Moravian College, Fairfield: Religious Address.  
Bible Reading.  
Hymn, "Now the Day is Over" (Metholat Hymnal, No. 884).

**Chamber Music.**  
**THE DON HYDEN STRING QUARTET.**  
J. CHALLONER HEATON (Bass Baritone).  
**THE QUARTET.**  
8.50. Quartet in D Major, Op. 76, No. 5 Haydn.  
Allegretto; Large (Cantabile Entracte); Minuet; Finale (Presto).  
J. CHALLONER HEATON.  
"I Hate The Dreadful Hell" Schubert.  
"A Voice By the Cedar Tree" Schubert.  
"She Came to the Village Church" Schubert.  
**THE QUARTET.**  
Quartet in E Flat, Op. 12 Mendelssohn.  
Adagio leading to Allegro; Canzonetta; Andante espressivo; Molto allegro e vivace.  
J. CHALLONER HEATON.  
"The Wanderer" Schubert.  
"The Erl King" Schubert.  
**10.0. WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.  
**10.15. THE QUARTET.**  
Slav Quartet, Op. 26, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.  
Mendelssohn.  
Moderato; Interludium; Alla Marcia; Finale (Alto Fete Slav).  
J. CHALLONER HEATON.  
"Friend" C. Novello Dennis.  
**10.30. Close down.**

**SNO NEWCASTLE. 403 M.**  
3.30-5.30.—Programme S.B. from London.  
6.30. Service.  
Relayed from St. John's Church.  
8.30. **THE STATION SYMPHONY ORCHESTRA.**  
Conductor, EDWARD CLARK.  
Symphony No. VII, in C Major Schubert.  
9.30. ETHEL STANLEY (Mezzo-Soprano).  
"Fear Not Ye, O Israel" Handel.  
9.40. Concerted Quartet for Oboe, Clarinet, Horn and Bassoon.  
Horn and Bassoon.  
(With Orchestral Accompaniment.)  
(Oboe, ALFRED SMITH.)

(Clarinet, ROBERT BAULKS.)  
(Horn, WILLIAM BOYLE.)  
(Bassoon, STANLEY STYLES.)  
**10.0. WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.  
**10.15. ETHEL STANLEY.**  
"Gannymede" Schubert.  
"Ave Maria" Schubert.  
**10.25. Close down.**

**2BD ABERDEEN. 495 M.**  
3.30-5.30.—Programme S.B. from London.  
6.30. Studio Service.  
The North U.P. Church Choir.  
Hymns.  
The Rev. DAVID C. MITCHELL, M.A.,  
North U.P. Church: Religious Address.  
**THE CHOIR.**  
Hymns.  
9.0.—Programme S.B. from London.  
**10.0. WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.  
**10.15. Programme S.B. from London.**  
**10.30. Close down.**

**5SC GLASGOW. 422 M.**  
3.30-5.30.—Programme S.B. from London.  
6.30-7.45. Church Service.  
Relayed from  
St. Enoch U.P. Church.  
Conducted by  
The Rev. W. H. HARROWES, M.A.  
**Light Entertainment Programme.**  
S.B. to Dundee.  
**9.0. THE STATION ORCHESTRA:**  
Conducted by  
HERBERT A. CARRUTHERS.  
Overture, "Roy Blue" Mendelssohn.  
"None But the Weary Heart" Tchaikovsky.  
"Marche Heroique" Saint-Saens.  
"Meditation" Glazounov.  
"Spanish Serenade" Glazounov.  
"Song of India" ("Sadko") Rimsky-Korsakov.  
Minuet for Strings Boccherini.  
**10.0. WEATHER FORECAST and NEWS.**  
S.B. from London.  
Local News.  
**10.15. THE ORCHESTRA.**  
Vorspiel and Lohengrin ("Tristan and Isolde") Wagner.  
Largo Handel.  
**10.30. Close down.**

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# PROGRAMMES FOR MONDAY (Sept. 7th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 469.

**2LO LONDON. 365 M.**

- 1.0—Time Signal from Greenwich.  
 4.0—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. Programme of Music by The Queen's Guard Brass Band from Chiswick-shire.  
 5.0—An Hour's Dance Music.  
 6.0—CHILDREN'S CORNER: Piano Solos by Auntie Sophie. Songs by Uncle Rex. "The Fighting Fish." "Photography for Young Photographers," by Pollard Crowther.  
 6.30—Children's Letters.  
 6.40—An Appeal on behalf of the London Homoeopathic Hospital, by the Treasurer, The Rt. Hon. the Earl of DONOUGHMORE, K.T., P.C. *S.B. to other Stations.*  
 7.0—TIME SIGNAL FROM BIG BEN.  
 WEATHER FORECAST and 2ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Topical Talk. *S.B. to all Stations.*  
 7.25—Musical Interlude. *S.B. to all Stations except Belfast.*  
 7.40—Capt. J. FROST. "The Making of the Coils and Set Assembly." *S.B. to other Stations.*

## Musical Comedy.

OLIVE STURGESS (Soprano).  
 PETER GAWTHORNE (Baritone).  
 THE WIRELESS ORCHESTRA.

- 8.0—THE ORCHESTRA.  
 Selection, "Tell Me More" *Gershwin*  
 PETER GAWTHORNE.  
 "Freedom" ("The Great Slave") *Sidney Jones*  
 "Something Seems Tingling" ("High Jinks") *Friml*  
 OLIVE STURGESS.  
 "The Old-Fashioned Cloak" ("The Rebel Maid") *M. Phillips*  
 "Philomena" ("Monsieur Beaucaire") *A. Menzies*  
 "Star of Fate" ("Catherine") *Tchaikovsky*  
 8.30—THE ORCHESTRA.  
 Selection, "By the Way" *Brinkman*  
 OLIVE STURGESS and  
 PETER GAWTHORNE.  
 "Have a Heart" ("The Boy") *Jerome Kern*  
 "A Paradise For Two" ("The Maid of the Mountains") *Tate*  
 THE ORCHESTRA.  
 Selection, "Cleopatra" *Struss and Wood*

- 9.0—"Radio Radiance."  
 4th Edition.  
 A Hovus in Fifteen Beams.  
 Played by  
 A COMPANY OF WEST-END ARTISTS  
 Including  
 MAUDIE DUNHAM,  
 TOMMY HANDLEY,  
 JEAN ALLISTONE,  
 JAMES WHIGHAM,  
 IRIS WHITE,  
 EDDIE MORRIS  
 and  
 THE DANCING RADIOS.  
 Book by Jack Helton.  
 Popular Musical Numbers.  
 Directed by  
 JAMES LESTER and R. E. JEFFREY.  
*S.B. to other Stations.*

- Beam 1.—Introduction of Cast, Full Company.  
 Beam 2.—Opening Chorus. "Moonlight Mamma," Dancing Radios.  
 Beam 3.—Number. "Oh, Those Eyes," EDDIE MORRIS and DANCING RADIOS.

## THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers Will be carried out by LEEDS-BRADFORD STATION, 10.45-11.15.

- Beam 4.—Comedy Skit, "Oh!" JAMES WHIGHAM, EDDIE MORRIS and MAUDIE DUNHAM.  
 Beam 5.—Duet "You Never Know," IRIS WHITE and JAMES WHIGHAM.  
 Beam 6.—Comedy Number, "Old Top Hat," TOMMY HANDLEY.  
 Beam 7.—Comedy Patter, "Advice," EDDIE MORRIS and TOMMY HANDLEY.  
 Beam 8.—Number, "Dabblinda," EDDIE MORRIS.  
 Beam 9.—Comedy Skit, "Courts," TOMMY HANDLEY, EDDIE MORRIS, JAMES WHIGHAM, JEAN ALLISTONE and IRIS WHITE.  
 Beam 10.—Number, "Little You," JAMES WHIGHAM.  
 Beam 11.—Comedy Skit, "Burglars," JEAN ALLISTONE and JAMES WHIGHAM.  
 Beam 12.—Number, "Tell the World," JEAN ALLISTONE.  
 Beam 13.—Number, "Hum a Little Tune," MAUDIE DUNHAM.  
 Beam 14.—Speciality, TOMMY HANDLEY.  
 Beam 15.—Finale, "Daffodils Grow," MAUDIE DUNHAM and Full Company.  
 10.0—TIME SIGNAL FROM GREENWICH.  
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations. Local News.*  
 10.15—LLOYD SHAKESPEARE and ERNEST RUTTERFORD

## A Musical Divertissement,

with  
 GLADYS MILLAGE AT THE PIANO.  
 Assisted by  
 THE RHYTHMIC COMBINATION.

- S.B. to other Stations.*  
 10.45—Close down.

**5IT BIRMINGHAM. 479 M.**

- 3.45.—The Station Wind Quintet. Lilian Ellington (Solo Pianoforte).  
 4.45.—Afternoon Topics: Sidney Rogers, F.R.H.S. "Storing Vegetable Crops for Winter." Gladys Junner (Soprano).  
 5.15.—CHILDREN'S CORNER.  
 5.55.—Children's Letters.  
 6.0.—Lancashire Picture House Orchestra. Conductor, Paul Rimmer. Harry Standen (Solo Violoncello).  
 7.0-8.0.—Programme *S.B. from London.*  
 THE STATION ORCHESTRA.  
 GERTRUDE DAVIES (Soprano).  
 MAY MARTIN (Contralto).  
 THE STATION COMPANY OF PLAYERS.  
 Directed by WILLIAM MACREADY.

- 8.0.—Music and Song.  
 THE ORCHESTRA.  
 Overture, "Egmont" *Beethoven*  
 MAY MARTIN.  
 "Beloved, It Is More" *Florence Aylward*  
 "Homing" *Del Borgo*  
 THE ORCHESTRA.  
 Suite, "A Lover in Damascus" *Woodford-Finden*  
 "Far Across the Desert Sands"; "Where the Abana Flows"; "Beloved In Your Absence"; "How Many a Lonely Caravan"; "If In the Great Buzancy"; "Adah Be With Us."

## GERTRUDE DAVIES.

- "The Lass With the Delicate Air" *Arns*  
 "The Blackbird's Song" *Scott*  
 THE ORCHESTRA.  
 "Dance Of the Apprentices" ("The Master-singers") *Wagner*  
 "Marche Romaine" *Gounod*

- 9.0.—A Play and More Music.  
 THE ORCHESTRA.  
 "Träume" *Wagner*  
 MAY MARTIN.  
 "Pleading" *Elgar*  
 THE PLAYERS

## "THE LETTER."

A Comedy in One Act.  
 By Donald Edwards.  
 Characters:

- Jack Trent *WILLIAM MACREADY*  
 Capt. Cameron *FRANK V. FENN*  
 Maude Day *EDNA GODFREY-TURNER*  
 Lilian Trent *EDNA LESTER*  
 Scene: The Trents' House in London.

## GERTRUDE DAVIES.

- "Bird of Blue" *German*  
 THE ORCHESTRA.  
 "Salve Pastorale" *Arns*  
 "When the Hawthorn Blooms"; "Poppies and Cornflowers"; "The Autumn Moon"; "Holly and Mistletoe"

- 10.0—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Local News.

- 10.15.—Pianoforte Recital  
 by  
 ALICE COUCHMAN.

- Fantasia Impromptu *Chopin*  
 Mazurka in G Sharp Minor *Chopin*  
 Nocturne in E-flat Major, No. 2 *Schubert-Liszt*  
 Scherzo *Borovky*  
 Nocturne *Debussy*  
 En Route *Palmgren*

- 10.45.—Close down.

**6BM BOURNEMOUTH. 386 M.**

- 3.45.—Talk on "Wimbledon Internationalists," by Major Cooper Hunt (Camb. University First Six and Hants County). Orchestra, relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.  
 5.15.—CHILDREN'S CORNER: Songs and Stories, etc.  
 5.50.—Children's Letters.  
 6.0.—Scholar's Half-Hour: "The Spanish Language and Literature," by Douglas C. Hawkins, B.A.  
 6.30.—Bulletin of the Radio Societies of Bournemouth and Districts.  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Topical Talk. *S.B. from London.*  
 7.25.—Musical Interlude. *S.B. from London.*  
 7.40.—Capt. J. FROST. *S.B. from London.*  
 8.0-8.15.—Interval.

## Winter Gardens Night.

THE MUNICIPAL ORCHESTRA:

Conductor, Sir DAN GODFREY.

ERIC GODLEY (Baritone).

JACOB WOLTERS and MARY LEWIS

(Harp Duettists).

Relayed from the Winter Gardens.

- 8.15.—THE ORCHESTRA.  
 Prelude in C Sharp Minor *Bachman*  
 Overture, "1812" *Tchaikovsky*  
 ERIC GODLEY.

Air, "Vieux Fugitive" *Massenet*

## THE ORCHESTRA.

"Swedish Symphony" *Mendelssohn*  
 Andante con moto; Allegro poco agitato;  
 Vivace non troppo; Adagio; Allegro vivacissimo.

JACOB WOLTERS and MARY LEWIS.  
 Duet for Harps, "Fantasia on Irish Airs."  
 Interval.

## THE ORCHESTRA.

Suite No. 1, "Peer Gynt" *Grieg*  
 "Pastorale"; "The Death of Ase";  
 "Anitra's Dance"; "In the Hall of the Mountain King."



## PROGRAMMES FOR MONDAY (Sept. 7th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## ERD CHIEF

Passing By *Percy*  
 Drink To Me Only *Old English*

## THE ORCHESTRA

"Molly On the Shore" *Percy*  
 "Shepherd's Hey" *Percy*  
 Egyptian Ballet *Lang*

10.0-10.45.—Programme S.B. from London

## 5WA CARDIFF. 353 M.

11.30-12.30. The Band of The Gordon Highlanders, relayed from the Institution

3.0-4.30. The Band of The Gordon Highlanders, relayed from the Royal Victoria

5.0.—"5WA'S" FIVE O'CLOCK

5.30. CHILDREN'S CORNER

6.5-6.15. The Letter Box

7.0-7.15. The Letter Box

## A Joyous Evening.

## IDA COOPER

MAHEL CONSTANDOROS *Ma*  
 MAHEL FRANCE *Ma*

## THE STATION ORCHESTRA

Conductor, WARWICK BRALINWAT

8.0. THE ORCHESTRA  
 March, "Hands Across the Sea" *Sou*  
 Overture, "Land's End" *Sou*

8.15. IDA COOPER  
 "The Moon at the Full" *Ma*  
 How Wonderful *Ma*  
 Well-a-Day *Ma*

9.25. MAHEL FRANCE  
 Aunt Maria Goes Motoring *Ma*  
 Aunt Maria Goes to an Evening Party *Ma*

9.35. THE ORCHESTRA  
 Selection, "The Girl in the Taxi" *Ma*

9.50. MAHEL CONSTANDOROS  
 Mrs. Buggins *Ma*  
 Choose a Hat *Ma*

10.0. IDA COOPER  
 "An Old-Fashioned Clank" *Ma*  
 Mail My Ship *Ma*  
 Bid Me Discourse *Ma*

10.10. THE ORCHESTRA  
 The Dashing Little Duke *Ma*  
 Selection, "Katerina" *Ma*  
 MAHEL FRANCE *Ma*

10.20. MAHEL FRANCE  
 Aunt Maria Goes to an Evening Party *Ma*

10.30. IDA COOPER  
 "Dashing Away with a Smoothing Iron" *Ma*  
 "Spring me" *Ma*

10.35. MAHEL CONSTANDOROS  
 "On the Doorstep" *Ma*

10.45. THE ORCHESTRA  
 The Magic Waltz *Ma*  
 Tripping Toes *Ma*  
 Marche Carnavalesque *Ma*

10.5. WEATHER FORECAST and NEWS  
 S.B. from London. Local News

10.15. The Spirit of the Piano  
 as revealed by

## With Short Descriptions

Pianist, VERA MCOMB THOMAS

The Recital will include some of Chopin's most famous pieces

10.45.—Close down

2ZY MANCHESTER. 378 M.

5.30.—The "2ZY" Quartet

4.8.—Afternoon Talk

4.15.—The "2ZY" Quartet Agnes Clarke (Soprano)

5.15-6.0.—CHILDREN'S CORNER

6.40.—Programme S.B. from London.

## 70. WEATHER FORECAST and NEWS

S.B. from London  
 Topical Talk. S.B. from London

7.25. Musical Interlude. S.B. from London

7.40. Capt. J. FROST S.B. from London  
 CARMEN HILL (Mezzo-Soprano)  
 FREDA JOHNSON (Soprano)  
 LEONARD DICHARS (Bass)

8.0. FREDA JOHNSON  
 Pastoral *Ma*  
 Leonard Dichars *Ma*

Leonard Dichars  
 Sam Weller's Valentine ("Pickwick Papers") *Ma*  
 CARMEN HILL *Ma*

Thy Beaming Eyes *Ma*  
 or by the Clock *Ma*  
 To an Isle in the Water *Ma*

Frederic Johnson *Ma*  
 Study in D Flat *Ma*  
 Study in F Major *Ma*

Leonard Dichars *Ma*  
 Robinson's Play *Ma*  
 CARMEN HILL *Ma*

Wind of the Western Sea *Ma*  
 Little Brown Bee *Ma*  
 Nick Spruce *Ma*

9.0.—"RADIO RADIANCE." S.B. from London

10.0-10.45.—Programme S.B. from London

5NO NEWCASTLE. 403 M.

4.0.—Music from Fenwick's Terrace Tea Room

5.0.—Tea-time Topics Archibald Armstrong (Bartone)

5.30. CHILDREN'S CORNER

6.10. Musical Interlude

6.30. Musical Interlude

6.50. Musical Interlude

7.0.—WEATHER FORECAST and NEWS  
 S.B. from London

7.25. Musical Interlude S.B. from London

7.40. Capt. J. FROST S.B. from London

8.0. THE 5NO REPERTORY  
 (A.M.A.)

Scenes from "Peer Gynt."  
 By Henrik Ibsen

Translated by William and Charles Archer

Act 1 (Peasant Women) SAL STEPHENSON  
 Peer Gynt (her Son) ERIC BARBER  
 Kari (a Neighbour) RENIE BRUCE  
 Solveig (a Peasant Girl) MARY PETTIE

The King of the Troas  
 A Green and White Man

A. Hutton-Moulder  
 Scene 1.—A Norwegian Farm

Scene 2.—In the Hall of the Mountain King

Musical Interlude

Scene 3.—A Hat in the Forest

Scene 4.—Ase's Death

Musical Interlude, Anitra's Dance.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 5s. extra to cover postage for a case from 5s. 6d. "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

## Scene 5.—The Hat in the Forest—Solveig's Song

Scene 6.—The Forest—Mary's Song

Played by  
 THE STATION ORCHESTRA

Conductor EDWARD CLARK

Songs by  
 ELSIE DOWNING (Soprano)

TILLEY'S RESTAURANT  
 ORCHESTRA

Removed from Blackett Street

30. School Songs.  
 ERNEST J. POTTS (Bass)

THE 5NO CHORAL SOCIETY MALE  
 QUARTET

Eden, "Carmen Etienne" *Ma*  
 Winchester, "In the Domain" *Ma*  
 Harrow, "Forty Years On" *Ma*  
 Lough, "Flower of the Field" *Ma*  
 Lough, "Carmen Etienne" *Ma*

Armstrong College, "Salve Royale" *Ma*  
 Lough, "Carmen Etienne" *Ma*

10.0. WEATHER FORECAST and NEWS  
 S.B. from London

Local News

10.15.—Programme S.B. from London.

10.45.—Close down.

## 2BD ABERDEEN. 495 M

11.0-12.0. Morning Transmission—Gramophone Music

3.45.—Afternoon Topics—Miss B. A.

What is Happening at Home and Abroad  
 The Wireless Dance Orchestra

5.30.—CHILDREN'S CORNER  
 Cousin Margaret

6.0. Boy Scouts' News Bulletin  
 Girl Guides' News Bulletin

6.30.—Steadman's Symphony Orchestra  
 relayed from the Electric Theatre

7.0. WEATHER FORECAST and NEWS  
 S.B. from London

7.25. Musical Interlude S.B. from London

7.40.—The Rev. W. BEVERIDGE  
 F.S.A. (Scot.), on "The People, Language and Literature of Hungary"

DOROTHY BENNETT (Soprano).  
 JOHN COLLINSON (Tenor).

THE WIRELESS ORCHESTRA  
 G. R. HARVEY (Bass).

8.0. THE ORCHESTRA  
 Selection, "In Opera Land" St. Quentin

8.10. DOROTHY BENNETT and  
 JOHN COLLINSON

In Excerpts from *Rigoletto*.

Tenor Solo, "Quanto O quanta"  
 Duet, "Signor no principe"  
 Soprano Solo, "Caro nome"  
 Tenor Solo, "La donna è mobile"

8.30. G. R. HARVEY,  
 Under the auspices of the  
 SCOTTISH ASSOCIATION FOR THE  
 SPEAKING OF VERSE.

In Selections from

Ballad of Hugh of Lorraine *Ma*  
 To His Love *Ma*  
 Winter *Ma*  
 O Truce of Am *Ma*  
 "The Poetry of Dress" *Ma*  
 "To Anthea" *Ma*  
 Helen of Kirkcubright *Ma*  
 The Message *Ma*  
 The Sailor's Wife *Ma*  
 So We'll No More A-Boving *Ma*  
 Lucy Gray *Ma*  
 Upon Westminster Bridge *Ma*  
 Ode to Autumn *Ma*  
 "Dream Pedlary" *Ma*  
 "Love Among the Ruins" *Ma*

(Continued in col. 2, page 474)



# THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

## A Special Treat

**D**URING the London Children's Corner on Wednesday, September 9th, there will be duets played on two pianos by Stanford Robinson and Leslie Spurling. This special treat put in to take the place of Uncle Jeff, who will still be on holiday.

On Friday, September 11th, there will be complete entertainment by "The Pied Piper of London" Concert Party. The Pied Piper himself is Mr. Harry van Housen, and his companions will be Miss Irene Lee and Miss Betty Bolton. Their programme will last for the whole half hour and will include "The Pied Piper Chorus," "The Thistle and the Rose," "Old Nursery Rhymes," "The Cock-a-doodle-Don't."

Uncle Rex will be away during the week beginning September 14th. So far, he has had part of his holiday, and he is going to his rest of it before the autumn comes on. I you miss his voice in the Studio, you will know now just why.

## Have You Got Your Badge?

Starting from Monday, September 14th the time of the Children's Hour at the London Station will be from 5.15 to 6.0 each evening. The Birthday Greetings will be given during the last ten minutes of the programme—as they always have been.

We now have a whole lot of Radio Circle badges ready to send to Nieces and Nephews who are not yet Members. All you have to do is to send in your full name, address, and birthday date, and a P.O. (or stamp) for 1s. The badge will be sent by return.

## A Letter From America.

The following letter has been received from two members of the Birmingham Radio Circle, who now find themselves in a new home at Brooklyn, New York U.S.A.

After inquiries after Uncle Eugene's health, they say—

"We are now in America and have

been here a year in all. The time is just as bright as England. We have got a very big wireless set now, but we have not yet received it. We are very sorry about our Radio Circle because no one has them here, and they always ask where we got them from and we tell them from the dear Birmingham Station. Here they do it for us. They only have forty

the writers send their love to the Radio Circle and we feel very good about it. We are very sorry about the Atlantic

## At Manchester

On and after September 7th, the "Children's Corner" at Manchester will be from 5.15 till 6.0 p.m. each day. The music for children on Saturdays will continue to be from 5.30 till 6.4.

## A Picture Gallery.

During the summer holidays, the young members of the Edinburgh Radio Circle have been very busy in remembering their Aunts and Uncles at the Edinburgh Station, and a number of picture postcards has been received from all parts of the country. These have come from such distant parts as Scotland, Lancashire, Devon, Dorset, and so on. They are in Auntie Molly's private collection, they constitute an interesting record of the children's holidays and make a pretty little picture gallery.

## Sugar Canes for Singers.

The Radio Circle's Corner during the week beginning September 14th, but only on one day will they be singing. These are the sugar canes which you will hear about in the Dark of the Night on September 14th. The Uncles and Aunts have been told that sugar canes are the finest refreshments for picnic and other entertainments, so you can sing so sweetly after

on the radio. It is rather a tricky business to extract the juice, we believe, but Uncle Sam Johnson, who has lived on a sugar plantation all his life, will explain how it is done.

There are other good things, too. On Tuesday, September 15th, Mrs. J. G. Burnett is going to tell all about Gipsy Music, and will play typical examples on her violin. Mrs. Burnett has lived for several years in the Gipsy country—that is Old Hungary—and knows a great deal about these musicians. Their music is very pretty, and this interesting feature only, on no account be missed.

## Sad, But True!

The Uncles in Glasgow have been forced to go to the conclusion that Uncle Alex, during a portion of his life, has lived in Aberdeen! Of course, there is no actual harm in his having lived in such a beautiful city—but why did he allow himself to become so "canny"?

Here is just one example of his

While Auntie was on holiday, she devoted an hour one morning to sending picture postcards to the Uncles. Now, the cards were written high up on a Yorkshire moor and for one moment they were placed on a shelf of books. Suddenly, along came an impudent little breeze and scattered them all over the place. What a racing and a chasing poor Auntie had to get those cards! Indeed, one was about half a mile away before she rescued it. Well, the cards were stamped and dropped into a letter-box and duly arrived in Glasgow, with the exception of Uncle Alex's.

What a to-do there was until it was explained that perhaps the card had blown away! Someone suggested that if any kind fairies found a postcard lying on a Yorkshire moor, they should send it to the Radio Circle.

I am a "canny" Uncle began to get alarmed. "No, no," said he, "I don't want that card, for there was no stamp on it and I'd have twopenny to pay."

## THE RADIO FAIRIES.

By CLARENCE WINCHESTER



They listened to the broadcasting.

our Radio Fairies. You know those fairies who peeped at the other night when all was still.

So I am going to tell you of what we saw by the thin light of the stars. The old Man in the Moon had not got up out of his bed, the lazy fellow, but we managed to see all right as we hid behind a bush in the dell.

Within the circle of a mushroom ring they were all dancing. There was Gwain, who is King of the Fairies, and his Queen—who is called Glome. They were in the very centre, and all around them pranced the little people of the mist, as the fairies are called. You see,

they are made of mist and they are so slim and fair, and not more than three inches high.

Said Gwain to Glome, "I am tired of dancing. I am jealous of the Great Big Grown-Up."

Auntie said to Gwain, her eyes sparkling, "What is the Great Big Grown-Up?"

"What ever for? They have to work very hard, and all we have to do is to dance and sing by night and sleep by day."

"That is all very well," replied Gwain, "but our music doesn't travel far, and there is something all over the world by something they call wireless."

"That makes me jealous," said Glome. "Cannot we make a wireless?" asked the Queen. "I would be very joyful to send our music to the other dells and glades, and we should hear them in return."

King Gwain thought for a moment. Then he gave an order for any fairy inventor to come forward and build a fairy radio. Winkle and Tinkle were the two clever inventors within the fairy circle, and thus it was that they were given

the first fairy broadcast on the air. They went under a great toadstool, and then they went off to a distance where they began to put up a receiving set. Of course they wanted an aerial.

And what are we going to do for an aerial? asked Tinkle. "If we don't do our work well, King Gwain will look us up in the old oak tree."

"I've an idea for an aerial," said Winkle, who was a very clever fairy. "What about a piece of spider's web? Here is the very thing. He unwound twelve inches of web and stretched it across two little sticks until it looked just like

a real aerial, only a tiny one just suitable for tiny folk.

And for a loud speaker I think we could use a bluebell, remarked Tinkle. But when they looked for a bluebell, they couldn't find one because bluebells don't blossom at this time of the year.

Instead they had to use half an acorn which they found beneath the old oak tree, and it worked very well.

## A Very Good Concert.

King Gwain and Queen Glome came to the spot where the receiving set had been built and sitting on thrones made of soft green leaves they listened to the broadcasting which Tinkle and Winkle did from the toadstool studio.

It was a very good concert. Tinkle sang about Old Mother Hubbard who went to the cupboard, and Winkle recited about Jack and Jill who went up the hill. And then they did their turns together, so that they got Old Mother Hubbard going up the hill to fetch a pail of water—and Jack and Jill going to the cupboard to find a poor dog a bone! Which was all wrong, but it made Gwain and Glome laugh, and that was all that mattered.

From that night onward Tinkle and Winkle were doing overtime building fairy radios all over the place. They earned ever so much fairy money. And that is why, if ever you stumble on the fairies nowadays, you will see them listening just like you and me. But you need to keep very still and quiet, for if they hear the Great Big Grown-Up—well, they simply go ash



# PROGRAMMES FOR TUESDAY (Sept 8th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 489.

## 2LO LONDON. 365 M.

8.00. Morning News.  
8.15. *Time Making the World Over* by Jane Barrington.  
8.30. Organ and Orchestral Music, relayed from the Shepherd's Bush Pavilion.  
8.45. *THE DUCENNA* by Percy Cochrane. "The Bad Child's Story" (F. W. Lewis).  
8.50. Children's Corner.  
9.00. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
9.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
9.25. All Stations Programme.  
(For particulars see outside column.)  
9.30. *TIME NEWS FROM READING*.  
9.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
9.50. Local News.  
10.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## 5TT BIRMINGHAM. 479 M.

8.45. *The Picture House Orchestra*, conducted by Paul Rimmer. Dorothea Baroff (Solo Pianoforte).  
9.00. *CHILDREN'S CORNER*.  
9.15. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
9.30. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
9.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
9.50. Local News.  
10.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## 6BM BOURNEMOUTH. 386 M.

8.00. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
8.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
8.25. All Stations Programme.  
(For particulars see outside column.)  
8.30. *TIME NEWS FROM READING*.  
8.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
8.50. Local News.  
9.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## 5WA CARDIFF. 353 M.

8.00. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
8.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
8.25. All Stations Programme.  
(For particulars see outside column.)  
8.30. *TIME NEWS FROM READING*.  
8.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
8.50. Local News.  
9.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## 5WA CARDIFF. 353 M.

8.00. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
8.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
8.25. All Stations Programme.  
(For particulars see outside column.)  
8.30. *TIME NEWS FROM READING*.  
8.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
8.50. Local News.  
9.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## ALL STATIONS PROGRAMME.

(Except "5XX").

Relayed from London.

8.25-10.0.

## "The Ducenna"

A Comic Opera in Three Acts, by Richard Brinsley Sheridan.

The Music composed and arranged by Alfred Reynolds (after Linley).

Don Ferdinand FREDERICK RANALOW  
Don Jerome NIGEL PLAYFAIR  
Lopez DENYS IRLAM  
Don Antonio GUY LFFELVRE  
Don Carlos FRANK COCHRANE  
Isaac Mendoza SCOTT RUSSELL  
Father Paul MAVIS BENNETT  
Dona Louisa ISOBEL McLAREN  
Dona Clara ELSE FRENCH  
The Ducenna

THE ORIGINAL ORCHESTRA  
from the Lyric Theatre, Hammersmith.  
Directed by NIGEL PLAYFAIR.  
Conducted by ALFRED REYNOLDS.

3.45. The Station Time.  
4.15. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
4.30. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
4.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
4.50. Local News.  
5.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## 2ZY MANCHESTER. 378 M.

8.00. *THE KNELLER HALL BAND* S.B. from "5XX" to all Stations.  
8.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
8.25. All Stations Programme.  
(For particulars see outside column.)  
8.30. *TIME NEWS FROM READING*.  
8.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
8.50. Local News.  
9.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## EVENTS OF THE WEEK.

SUNDAY, September 6th.  
LONDON, 3.30. Ballet Music and Songs.  
LONDON, 4.30. An Hour of Coleridge.  
LONDON, 9.0. Casano's Olet.  
BIRMINGHAM, 1.30. Chamber Music.  
BIRMINGHAM, 9.0. Russian Composers.  
CARDIFF, 9.0. Symphony Concert.  
MANCHESTER, 8.50. Chamber Music.  
GLASGOW, 9.0. Light Orchestral Programme.

MONDAY, September 7th.  
LONDON, 8.0. "Radio Radiance."

TUESDAY, September 8th.  
"5XX," 8.0. The Kneller Hall Band.  
ALL STATIONS, except "5XX," 8.25. "The Ducenna."

WEDNESDAY, September 9th.  
LONDON, 8.0. The Three Choirs Festival, relayed from the Shire Hall, Gloucester.  
LONDON, 10.15. The Week's Feature: A. J. Alan.

## THE KNELLER HALL BAND

S.B. from London.  
JAMES AGATE, S.B. from London.  
7.00. Major W. PETER GROVES on "The Music of the Past."  
8.00. *THE KNELLER HALL BAND* S.B. from London.

## 5NO NEWCASTLE. 403 M.

11.30. O. Outridge (Whistler). Evelyn L. (staffs) (Contralto). Gramophone Records.  
4.0. Music from Tilly's Restaurant.  
5.0. *THE KNELLER HALL BAND* S.B. from London.  
6.15. Musical Interlude.  
7.00. *THE KNELLER HALL BAND* S.B. from London.  
8.00. *THE KNELLER HALL BAND* S.B. from London.  
9.00. *THE KNELLER HALL BAND* S.B. from London.  
10.00. *THE KNELLER HALL BAND* S.B. from London.  
11.00. *THE KNELLER HALL BAND* S.B. from London.

## 2BD ABERDEEN. 495 M.

8.00. *THE KNELLER HALL BAND* S.B. from London.  
8.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
8.25. All Stations Programme.  
(For particulars see outside column.)  
8.30. *TIME NEWS FROM READING*.  
8.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
8.50. Local News.  
9.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

## 5SC GLASGOW. 422 M.

8.00. *THE KNELLER HALL BAND* S.B. from London.  
8.15. *From My Window*, by Phoenix. S.B. to all Stations except "5XX".  
8.25. All Stations Programme.  
(For particulars see outside column.)  
8.30. *TIME NEWS FROM READING*.  
8.40. WEATHER FORECAST and 2ND NEWS BULLETIN.  
8.50. Local News.  
9.00. *THE SAVOY HAVANA BAND* and *SELMA BAND*, relayed from the Savoy Hotel, London. S.B. to other Stations.  
11.30. Close down.

BIRMINGHAM, 9.30. Recital of Scots Songs.  
BOURNEMOUTH, 8.0. An Evening at Weymouth.  
CARDIFF, 8.0. "The Celtic Temperament."  
BELFAST, 7.30. Symphony Concert.

THURSDAY, September 10th.  
"5XX," 9.0. "Radio Radiance."  
LONDON, 8.0. Chamber Music.  
BIRMINGHAM, 8.0. Operatic Programme.  
ABERDEEN, 8.0. Brahms Programme.  
GLASGOW, 8.0. Popular Portraits.

FRIDAY, September 11th.  
LONDON, 8.0. The Three Choirs Festival, relayed from the Shire Hall, Gloucester.  
NEWCASTLE, 9.30. "The Good-Humoured Ladies."

SATURDAY, September 12th.  
LONDON, 8.0. Popular Orchestral Programme, including John Henry.  
BOURNEMOUTH, 8.0. "Tit-Bits."



# PROGRAMMES FOR WEDNESDAY (Sept. 9th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenry) Programme will be found on page 469.

## 2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich  
 1.0.—"My Part of the Country" by A. Bonnet-Lard. Concert. The "2LO" Trio and Sylvia Partridge (Contralto)  
 3.0.—An Hour's Union Music  
 4.0.—CHILDREN'S CORNER: Piano Duets by Stanford Robinson and Leslie Brown  
 5.0.—"The Letter Box" by Howard B. Reed  
 6.30.—Children's Letters  
 7.0.—Musical Interlude S.B. to other Stations  
 7.0.—THE SIGNAL FROM GREENWICH  
 7.0.—WEATHER FORECAST and GENERAL NEWS BULLETIN S.B.  
 7.35.—Topical Talk S.B. to all Stations  
 7.35.—Musical Interlude S.B. to all Stations except Belfast  
 7.35.—The Week's Walk in the Garden, by the Royal Horticultural Society, S.B. to other Stations  
 7.40.—Mr P. SUDFILL London Gardens S.B. to other Stations

### The Three Choirs Festival.

(concert relayed from The Elms Hall, Gloucester S.B. to other Stations)

- 7.40.—Overture, "The Wreckers" Ethel Smyth Conducted by the Composer  
 DOROTHY MILK  
 Aria "L'Amore" from "Il Re Pastore" Mozart (Violin obbligato, W. H. Reed)  
 New Orchestral Work  
 Paradise Romances... Herbert Howells (Conducted by the Composer)  
 NORMAN ALLIN  
 Songs of the Sea... C. V. Stanford  
 Drake's Drums... "The Old Supper" (With Male Voice Chorus)  
 "Eurydice's Fables" W. H. Reed (Conducted by the Composer)  
 DOROTHY MILK  
 Song, "The Firefly" (in the style of the Bantock)  
 "Valse Triste" (Conducted by the Composer)  
 Part II  
 Songs for Chorus and Orchestra.  
 Summer Sports... A. Herbert Brewer  
 Theme and Six Diversions for Orchestra Edward German (Conducted by the Composer)  
 NORMAN ALLIN  
 Hans Sachs' Monologue "The Master Singers" Wagner  
 "Kamarsinsky's" Glinski  
 10.0.—TIME SIGNAL FROM GREENWICH  
 WEATHER FORECAST and GENERAL NEWS BULLETIN S.B. to all Stations.  
 Local News

- 10.15.—A. J. ALAN  
 on "The H.B.I."  
 S.B. to other Stations.  
 10.45.—Close down

## 5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Piano-forte Quintet.  
 4.45.—Afternoon Topics: Catherine H. (stable on "The Lighter Side of News")  
 5.15.—CHILDREN'S CORNER  
 5.55.—Children's Letters.  
 6.0.—Lazelle Picture House Orchestra. Conductor, Paul Rimmer, May Martin (Contralto).  
 7.0.—WEATHER FORECAST and NEWS S.B. from London.  
 Topical Talk, S.B. from London.  
 7.25.—Musical Interlude S.B. from London.

- 7.35.—Royal Horticultural Society Talk S.B. from London  
 7.40.—Mr P. SUDFILL S.B. from London  
 8.0.—THE THREE CHOIRS FESTIVAL S.B. from London

### Scots Songs

- CARMEN HILL Voice Solo  
 Robin Ada "Scotch Frae 4 r"  
 Camlin' Thro' the Rye ".... Scotch Air"  
 The Four Mayes "...."  
 The Banks o' Loch an' J. T. Smith  
 Lomond "...."  
 10.0.—WEATHER FORECAST and NEWS S.B. from London  
 Local News  
 10.15.—A. J. ALAN S.B. from London.  
 10.45.—Close down

## 6BM Bournemouth. 386 M.

- 3.45.—Talk on "The Collecting of Antiques and Its Minor Rarities," by Thomas Robert. Orchestra relayed from the Electric Theatre. Musical Director, D. C. Ruman.  
 5.0.—MUSIC  
 5.15.—CHILDREN'S CORNER Fairy League Talk and Song  
 6.0.—Scholar's Hour: Spanish Language and Literature by Douglas H. (Hawthorne)  
 6.30.—MUSIC  
 7.0.—WEATHER FORECAST and NEWS S.B. from London  
 Topical Talk S.B. from London  
 7.25.—Musical Interlude S.B. from London  
 7.35.—Royal Horticultural Society Talk S.B. from London  
 7.40.—Mr GILBERTS SYLUMPER A.M. Inst. C.E.M. Inst. T. on Southampton Docks.

### An Evening at Weymouth

THE WEYMOUTH MUNICIPAL ORCHESTRA  
 Conductor ALFRED NEWMAN.

Alexandra Hall Weymouth

- 8.0.—A. J. ALAN, "Men of Sparta" Zaireusk  
 Overture, "Si T'etaie R. Adom  
 Fox in the Hat Reberg  
 Song "The Doves" Aja  
 from the "Dances" S.B.

Capriccio Espagnole... Blinky Koroskov  
 THE GOLDEN CAMBON CONCERT PARTY

- 9.0.—Relayed from Alexandra Hall Weymouth  
 10.0.—WEATHER FORECAST and NEWS S.B. from London  
 Local News  
 10.15.—A. J. ALAN S.B. from London  
 10.45.—Close down

## 5WA CARDIFF. 353 M.

- 11.30-12.30.—The Band of the Gordon Highlanders, relayed from the Institution Gardens, Bath  
 3.0-4.30.—The Band of the Gordon Highlanders, relayed from the Royal Victoria Park, Bath  
 5.0.—"SWA'S" "FIVE O'CLOCK"  
 5.30.—CHILDREN'S CORNER  
 6.5.—"The Letter Box."  
 6.15-6.30.—"Tens' Corner": "Swallow, Swift and Martin—The Skyfliers," by Mr. R. Hellyar  
 6.40.—Musical Interlude S.B. from London  
 7.0.—WEATHER FORECAST and NEWS S.B. from London.  
 Topical Talk S.B. from London.  
 7.35.—Musical Interlude S.B. from London.  
 7.35.—Royal Horticultural Society Talk S.B. from London.  
 7.40.—Lieut. J. WEAVER PRICE, of Brecon: "The Queen's Peace"

## The Celtic Spirit II. THE ORCHESTRA

Overture: "Stannus O'Brien" C. V. Stanford  
 "THE PORT BAG" (A Lesson in Irish). An Operetta in One Act. Libretto by Alfred Percival Graves. Music by Michele Esposito.

- Kitty O'Brien... F. A. BERNARD  
 Puckin, The Port... THOR DAVIES  
 Seagulls, The South  
 OBEY HARRINGTON  
 Scene: The Interior of a...  
 THE STATION SYMPHONY  
 Conductor: LEONARD BUSHFIELD

Warwick Braithwaite  
 THE ORCHESTRA

- Molly On the Shore... George  
 "Irish Tune from County Kerry"  
 A Very Short Sketch, called  
 A DOSE OF G. A. BIRMINGHAM.  
 By Honey Bee  
 The Rev. L. L. L.  
 IVOR HERBERT MCLURE  
 Henry O'Donovan... DONALD DAVIES  
 THE TINKER AND THE FAIRY  
 An Operetta in One Act  
 Libretto by Douglas H.  
 Music by Michele Esposito

The Fairy... EDA BERNARD  
 The Tinker... JOSEPH FARRINGTON  
 The Youth... THOR DAVIES  
 Chorus of Fairies THE SWA CHOIR  
 Scene: A Wood  
 THE STATION SYMPHONY  
 ORCHESTRA  
 Conductor: LEONARD BUSHFIELD

- 10.0.—WEATHER FORECAST and NEWS S.B. from London  
 Local News  
 10.15.—A. J. ALAN S.B.  
 10.45.—Close down

## 2ZY MANCHESTER. 378 M.

- 1.30-4.0.—Band of H.M. Ship...  
 4.15-5.0.—(permission of Lt. G. C. D. Lysons) C.M.G., D.S.O.) Relayed from the Municipal Gardens, Bath  
 4.0-4.15.—Afternoon Talk  
 5.0.—Joanna Carpenter (Contralto)  
 5.15-6.0.—CHILDREN'S CORNER  
 6.40.—Musical Interlude S.B. from London  
 7.0.—WEATHER FORECAST and NEWS S.B. from London  
 Topical Talk, S.B. from London.  
 7.25.—Musical Interlude S.B. from London.  
 7.30.—Royal Horticultural Society Bulletin.  
 7.35.—Mr W. P. BLETHBIE, Examiner in Spanish to the U.L.C.I. Spanish Talk.

HUBERT CARTER (Tenor).  
 LESLIE FLAWS (Entertainer).  
 "US" (Entertainer).  
 THE "2ZY" ORCHESTRA.

- 8.0.—THE ORCHESTRA  
 Overture, "Plymouth Hoe"... Ansell  
 Selection, "The Tales of Hoffmann" Offenbach

HUBERT CARTER  
 "I'll Sing Three Songs of Araby"... P. Clay  
 "The Star"... J. H. Rogers  
 "Love, I Have Won You" London Ronald  
 "I Arise From Dreams of Thee" Soloma  
 LESLIE FLAWS  
 One or Two Tales.  
 Polyglot Song, "Tepicel Homes" Leslie Flaws



# PROGRAMMES FOR WEDNESDAY (Sept. 9th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## THE ORCHESTRA

- Four Indian Love Lyrics
- "I'll Be a Naval Entertainment"
- HI BERT CARTER
- "At the Mid Hour of Night" F. H. Carter
- "Mural Wonders" ..... Mortuary March
- "There is a Flower That Blooms"
- "I Will Love and Be Loved" German
- THE ORCHESTRA
- "Ting Tug" ..... Mr. Lutter
- Suite, "Africana" ..... Thurban
- ESLIE FLAWS

- More Tunes
- A S. B.
- Minstrel, "The Blackest Man I Know"
- Symphony and Chorus

## THE ORCHESTRA

- Suite, "Gloria" ..... Coleridge T. Gun
- 10.0. WEATHER FORECAST and NEWS
- 10.15. A. J. ALAN. S.B. from London
- 10.45. Close down.

## 5NO NEWCASTLE. 403 M.

- 1.1. Music from Fenwick's Terrace Tea Room.
- 1.2. Teaching Topics: Alan Proctor (Solo and Chorus)
- 1.3. CHILDREN'S CORNER
- 6.10. Mr. P. Nutman "A Scientific Study of"
- 1.2. Music from Fenwick's Terrace Tea Room.
- 1.3. Farmers' Chorus Prof. Gilchrist, Seasonal Notes
- 7.0. WEATHER FORECAST and NEWS
- S.B. from London
- 7.1. Musical Interlude, S.B. from London
- 7.2. Musical Interlude, S.B. from London
- 7.3. Musical Interlude, S.B. from London
- 7.4. Musical Interlude, S.B. from London

## Popular Programme.

- 1.1. BRIDGE (Solo and Chorus)
- 1.2. CLINTO (Tener)
- HUDSON BARNESLEY (Hamilton)
- THE STATION TRIO
- Conductor: EDWARD CLARK
- THE TRIO
- Waltz "The Lady of the Rose" Gilbert
- HUDSON BARNESLEY
- Selected Songs
- THE TRIO
- Select "The Maid of the Mountains"
- FRANK H. HARRIS
- HUDSON BARNESLEY
- Selected Songs
- EVA LETHBRIDGE
- "Break o' Day" ..... S. F. Carter
- "Dream Once Again" ..... Squire
- JOHN CLINTO
- Lullaby
- MARIE HELLAS
- "My Prayer" ..... W. H. Squire
- "Down Here" ..... May Burke
- THE TRIO
- Waltz "The Lady of the Rose" Gilbert
- EVA LETHBRIDGE
- "It Was a Dream"
- "Children's Home" ..... S. F. Carter
- JOHN CLINTO
- "Ours is a Awaken, Hail"
- "I'm a Boy of Life"
- MARIE HELLAS
- "The Border Ballad"
- "I'm a Boy of Life"
- THE TRIO
- "The Rose of the Rose"

- 10.0. WEATHER FORECAST and NEWS
- S.B. from London
- 10.15. A. J. ALAN. S.B. from London
- 10.45. Close down

## 2BD ABERDEEN. 495 M.

- 3.45. Afternoon Topics. Fishing News Bulletin
- 5.10. CHILDREN'S CORNER. Annie Freddie and her Friends
- 6.0. The Wireless Trio
- 6.30. Fishing News Bulletin
- 7.0. WEATHER FORECAST and NEWS
- S.B. from London
- 7.1. Musical Interlude, S.B. from London
- 7.2. Musical Interlude, S.B. from London
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- 8.0. Musical Interlude, S.B. from London

## "Radio Radiances."

- (First Edition)
- A Review in Sixteen Beams
- Moved by
- A COMPANY OF LONDON ARTISTS
- 1.1.1.1.
- EDDIE MORRIS,
- IRIS WHITE
- JAMES WHITIAM
- JEAN ALLISTONE
- TOMMY HANDLEY
- MAUDIE DUNHAM
- and
- THE DANCING RADIOS
- Hosts: Jack Holmer
- Popular Musical Numbers.
- Directed by
- JAMES LESTER and R. F. JEFFREY
- Beams —

- 1. Introduction of Cast: Ful Company
- 2. Opening Chorus, DANCING RADIOS
- 3. Comedy Skit, "Strangers": JEAN ALLISTONE and JAMES WHITIAM
- 4. Number "When Dancing": MAUDIE DUNHAM and DANCING RADIOS
- 5. Musical Solo, "The Reason": EDDIE MORRIS
- 6. Number "Playful Now": JEAN ALLISTONE
- 7. Comedy Skit, "The Reason": EDDIE MORRIS, JAMES WHITIAM, TOMMY HANDLEY and JEAN ALLISTONE
- 8. Song "We'll be or Not": EDDIE MORRIS, TOMMY HANDLEY and JAMES WHITIAM
- 9. Comedy Skit, "Cracked": IRIS WHITE, TOMMY HANDLEY, and EDDIE MORRIS
- 10. Comedy Number "Yes, I Am": TOMMY HANDLEY
- 11. Number "Shadowland": JEAN ALLISTONE and EDDIE MORRIS
- 12. Number "Merry O'Brien": MAUDIE DUNHAM
- 13. Comedy Pattern Number, "Ladies to Me": EDDIE MORRIS
- 14. Comedy Skit "The Reason": EDDIE MORRIS, TOMMY HANDLEY, and IRIS WHITE
- 15. Musical Solo, "The Reason": EDDIE MORRIS
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- 99. Musical Solo, "The Reason": EDDIE MORRIS
- 100. Musical Solo, "The Reason": EDDIE MORRIS

CHAPMAN  
WEBER  
pianos are in use at the various stations of the B.B.C.

- 16. Comedy Number, "Noble": EDDIE MORRIS and TOMMY HANDLEY
- 18. Finale, "Up a Little Hill": WHITE and Ful Company

- 10.0. WEATHER FORECAST and NEWS
- S.B. from London
- 10.15. A. J. ALAN. S.B. from London
- 10.45. Close down.

## 5SC GLASGOW. 422 M.

- 1.30. 1.30. Midday Transmission
- 3.30. Music to Schools: Mr. Percy Gordon, M. B. on Music. Mr. A. P. Party
- 4.0. THE WIRELESS QUARTET
- Suite, "Norwegian Dances" ..... E. C. C. C.
- Chorus, "Norwegian Dances" ..... M. A. C. C.
- Vocal, "Norwegian Dances" ..... M. A. C. C.
- 4.40. Vocal, "Norwegian Dances" ..... M. A. C. C.
- 5.0. Vocal, "Norwegian Dances" ..... M. A. C. C.
- 5.15. CHILDREN'S CORNER
- 6.0.6.0. Weather Forecast for Glasgow
- 7.0. WEATHER FORECAST and NEWS
- S.B. from London
- 7.1. Musical Interlude, S.B. from London
- 7.2. Musical Interlude, S.B. from London
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- 7.57. Musical Interlude, S.B. from London
- 7.58. Musical Interlude, S.B. from London
- 7.59. Musical Interlude, S.B. from London
- 8.0. Musical Interlude, S.B. from London

## Orchestral Concert.

- S. R. C. Dinner
- S. R. C. to Aberdeen (8.0.0.0.)
- DOROTHY BENNETT (Soprano)
- JOHN COLLINSON (Tenor)
- THE STATION AUGMENTED
- ORCHESTRA
- Conducted by
- HERBERT A. CARRUTHERS.
- THE ORCHESTRA
- Overture, "The Bartered Bride" ..... Smetana
- Symphony No. 1, "Le Roi et le Duc" ..... Smetana
- Time Piece, "Finlandia" ..... Sibelius
- 5.25. DOROTHY BENNETT and JOHN COLLINSON
- "A Night in Venice" ..... Luciani
- Duet "Adorned from Hungarian Dances" ..... Brahms
- Soprano Solo, "Do Not Up, My Love" ..... Brahms
- Tenor Solo, "Mary" ..... Richardson
- THE ORCHESTRA
- Ballade, Op. 78 ..... Glazounov
- Shepherd's Dance ..... Ballo & Lodi

## JOHN COLLINSON

- "Ecco Ridente" ..... ("The Barber")
- "Se B Mio Nome" ..... ("Se B Mio Nome")
- DOROTHY BENNETT
- "I'm a Boy of Life" ..... ("I'm a Boy of Life")
- (With Orchestral Accompaniment)
- THE ORCHESTRA
- Equipe ..... ("Equipe")
- Equipe ..... ("Equipe")

## DOROTHY BENNETT and JOHN COLLINSON

- Tenor Solo, "Dear Little Love"
- Soprano Solo, "Here in the Dark"
- Duet, "Come, Bay"
- From the New Comic Opera, "The First Piper" — First Performance
- (All with Orchestral Accompaniment)
- THE ORCHESTRA
- "A Phrygian Melody and Love" ..... ("A Phrygian Melody and Love")

## WEATHER FORECAST and NEWS

- 10.0. WEATHER FORECAST and NEWS
- S.B. from London
- 10.15. A. J. ALAN. S.B. from London
- 10.45. Close down







# Thursday's Programme.

(Continued from the facing page.)

## 2BD ABERDEEN. 495 M.

3.45. Afternoon Topica. Fishing News Bulletin  
David's Dance Orchestra. James Reid  
5.10. CHILDREN'S CORNER Songs by  
Eileen Margaret  
6.10. The Wireless Quartet  
6.15. The Wireless Quartet  
6.20. The Wireless Quartet  
6.25. The Wireless Quartet  
6.30. The Wireless Quartet

### Brahms Night.

ISAC STANLEY  
LEO STANLEY  
THEODORE CROZIER  
THE WIRELESS QUARTET  
THE WIRELESS ORCHESTRA

8.0. Hungarian Dances, Nos. 1, 3, 5 and 6.

8.17. ISAC STANLEY

"The May Night"  
"The Little Sandman"  
"The Bird of Beere van Kat"

8.37. LEO STANLEY

"The May Night"  
"The Little Sandman"  
"The Bird of Beere van Kat"

8.54. THEODORE CROZIER

Songs in G Major Op. 28

ISAC STANLEY

"The May Night"

"The Little Sandman"

"The Bird of Beere van Kat"

"The May Night"

"The Little Sandman"

"The Bird of Beere van Kat"

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"The Little Sandman"

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# HIGH-POWER PROGRAMME.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## DAVENTRY.

5XX 1,600 M.

SUNDAY, September 8th

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

3.30-5.30. Programmes S.B. from London.

8.30 10.30. Programmes S.B. from London.

MONDAY, September 7th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-9.0. Programmes S.B. from London.

9.0. An Hour's Entertainment

THE FOUR REVELS OF 1925.

saved from the

Pier Pavilion, Eastbourne

19.0 10.45. Programmes S.B. from London.

TUESDAY, September 8th

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0-2.0. Programmes S.B. from London.

4.0-5.0. Programmes S.B. from London.

5.0. Programmes S.B. from London.

6.0. Programmes S.B. from London.

7.0. Programmes S.B. from London.

8.0. Programmes S.B. from London.

9.0. Programmes S.B. from London.

10.0. Programmes S.B. from London.

11.0. Programmes S.B. from London.

12.0. Programmes S.B. from London.

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1.0. Programmes S.B. from London.

2.0. Programmes S.B. from London.

3.0. Programmes S.B. from London.

## "Radio Radiance."

(Continued from the facing page.)

A Review of the Radio

Company of West End

Artists

Included

MAUDIE DUNHAM

TOMMY HANDLEY

JAN ALLISTONE

JAMES WHIGHAM

IRIS WHITE

EDDIE MORRIS

And

THE DANCING RADIOS

Book by Jack Heller

Popular Musical Numbers.

Directed by

JAMES LESTER and R. E. JEFFERSON

Beams

1. Introduction of Cast, Full Company

2. Opening Chorus, "We're Singing"

3. "My Hat," JEAN ALLISTONE, IRIS WHITE, EDDIE MORRIS, and DANCING RADIOS

4. Comedy Skit, "Toast the Bride," JEAN ALLISTONE, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS

5. Duet, "Melody of Memories," EDDIE MORRIS and IRIS WHITE (Curtain)

6. Comedy Skit, "My Hat," JEAN ALLISTONE, IRIS WHITE, EDDIE MORRIS, and TOMMY HANDLEY

7. Number, "Africa," MAUDIE DUNHAM and DANCING RADIOS

8. A Study, "Tinker," JEAN ALLISTONE, JAMES WHIGHAM, and EDDIE MORRIS

9. Quartet, "When Cuthbert Coughs," EDDIE MORRIS, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS

10. Comedy Skit, "Lost," MAUDIE DUNHAM, JEAN ALLISTONE, IRIS WHITE, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS

11. Comedy Number, "Ereha," TOMMY HANDLEY

12. Comedy Pattern, "The Proposal," EDDIE MORRIS and TOMMY HANDLEY

13. A Study, "When Cuthbert Coughs," EDDIE MORRIS, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS

14. Number, "Secret me," JEAN ALLISTONE

15. A Study, "When Cuthbert Coughs," EDDIE MORRIS, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS

16. A Study, "When Cuthbert Coughs," EDDIE MORRIS, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS

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# PROGRAMMES FOR FRIDAY (Sept. 11th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 489.

## 2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich. Lunch time music from the Hotel Metropole.  
4.0.—"The Five Ages of Story-Telling" (5), by Una Broadbent, M.A. Music, relayed from the Capitol Theatre, Haymarket.  
5.0.—An Hour's Dance Music.  
6.0.—CHILDREN'S CORNER. Special Entertainment by "The Pied Piper of Loudon Town." Concert Party (Irene Lee, Bob Bolton, Hamilton Howell).  
6.30.—Children's Letters.  
6.40.—Musical Interlude. *S.B. to other stations.*  
7.0.—TIME SIGNAL FROM BIG BEN.  
WEATHER FORECAST and GENERAL NEWS BULLETIN *S.B. to all stations.*  
G. A. ATKINSON: "Seen on the Screen." *S.B. to all stations.*  
7.25.—Musical Interlude. *S.B. to all stations.*  
7.40.—Ministry of Agriculture Talks: Mr. F. H. A. MARSHALL, &c. D. F. R. S. F. "Animal Breeding." *S.B. to other stations.*

### The Three Choirs Festival.

Concert relayed from THE SHIRE HALL, GLOUCESTER.  
*S.B. to other stations.*

- 8.0.—Overture, "Flugel's Cave" .. Mendelssohn.  
FLORA WOODMAN.  
Aria, "Una Voce Poco Fa" ("Il Barbiere di Siviglia") .. Rossini.  
On Hearing the First Cuckoo in Spring .. Schubert.

### MURIEL BRUNSKILL.

- 'Spring Is At The Door' .. R. Quilter.  
Songs { "Song Of The Black-bird" ..  
W. H. REED (Solo Voice).

- Chansonette "....."  
Slumber Song "....." W. H. Reed.  
"Angatello" ..

### FLORA WOODMAN

- Songs { "Nell" .. Faure.  
"Vous Dansez Marquise" ..

- Marching Song (No. 2 of Two Songs With out Words) .. Gustav Holst.  
Part II.

### MURIEL BRUNSKILL.

- Songs { "Song In The Song" .. Vaughan Williams.  
"When I Would Image" .. Thomas.

- (Conducted by the Composer).  
"Puck's Minuet" .. Herbert Russell.  
(Conducted by the Composer).

- FLORA WOODMAN (with String Quartet).  
Song Cycle, "A Sprig of Shamrock" ..

### Old Irish Airs

- "When the World of the Eyes"; "A Queer Story"; "When I Went Out A-Wandering"; "Don't Say No (Irish Hop Jig)" ..  
(Poems by F. W. HARVEY)  
(Music Adapted and Arranged by A. HERBERT BREWER  
(1st Performance.)

- Two Airs .. Lalo.  
MURIEL BRUNSKILL.

- Old English Lyrics { "To Lullaby" ..  
"Sweet Spring" ..

- Faure.  
Graceful Dance (Henry VIII) .. Sullivan.

- Waltz, "Der Rosenkavalier" .. Richard Strauss.

- 10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all stations.*  
Local News.

## 10.15. Sydney N. Nesbitt

and his voice.

*S.B. to other stations.*

Close down.

## 5TT BIRMINGHAM. 479 M.

- 1.45.—Lancashire Picture House Orchestra. Conductor, Paul Rimmer.  
4.45.—Afternoon Topics: "Bon Ton" - Miles de Paris. Gertrude Dwyer (Soprano).  
5.15.—Children's Corner.  
Children's Letters.  
6.0.—Lancashire Picture House Orchestra (Conductor Paul Rimmer). Edgar Whentley (Solo Violin).  
1.0.—WEATHER FORECAST and NEWS *S.B. from London.*  
G. A. ATKINSON *S.B. from London.*  
7.5.—Musical Interlude. *S.B. from London.*  
7.4.—Mr. W. LESLIE CARTER (Member of the Egypt Exploration Society), "Cleopatra and the Fall of Egypt."  
8.0.—THE THREE CHOIRS FESTIVAL. *S.B. from London.*

### Variety.

- CONSTANCE WENTWORTH (Soprano).  
LYVIO SIDELI (Baritone).  
ROBERT FITT and LANGTON MARKS.

- 8.6.—SILVIO SIDELI.  
Si vous l'aimez comprie .. Deno.  
Le pique .. Tost.  
I. ... .. D. Hurdston.

- 9.0.—ROBERT FITT and LANGTON MARKS.

### Duets Up-to-Date.

- 9.20.—CONSTANCE WENTWORTH.  
Moonlight .. Kate Moss.  
Wonderful Garden of Love .. Kennedy Russell.

- 9.30.—LYVIO SIDELI.  
Lenda di Chiamoun .. Donzetti.  
Nerone .. Burt.

- 9.40.—ROBERT FITT and LANGTON MARKS.

### Duets Topical and Tropical.

- 9.50.—CONSTANCE WENTWORTH.  
Prince Charming .. Lita Lehmann.  
The Law With The Debeate Air ..

- I Love the Moon .. Paul Roberts.

- 10.0.—WEATHER FORECAST and NEWS *S.B. from London.*  
Local News.

## 10.15. Violin Recital

by

### HAROLD MILLS

- Sonata in A .. Handel.  
Gypsy Dance .. Vach.  
Nameless Air .. Reddell.  
Waltz, No. 2 .. B. J. J.  
To the Spring .. Greg.  
Minuet .. Handel.

10.45.—Close down.

## 6BM BOURNEMOUTH. 386 M.

- 11.30-12.0.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Hingworth (Cello), Arthur Marston (Piano).  
2.45.—Talk on "Religious Poetry," by Angela Lave. Orchestra relayed from the Electric Theatre. Musical Director D. C. Regard.

- 5.0.—Musical Interlude.  
5.15.—CHILDREN'S CORNER. Fairy League Talk and Uncle Franklin.

- 5.50.—Children's Letters.  
6.0.—Scholars' Half Hour. The Spanish Language and Literature, by Douglas C. Hawkins, B.A.

- 6.30.—Musical Interlude.  
7.0.—WEATHER FORECAST and NEWS *S.B. from London.*  
G. A. ATKINSON *S.B. from London.*

- 7.25.—Musical Interlude. *S.B. from London.*

- 7.40.—Talk by Major-General N. F. L. YATT, C.B., C.I.E., "Indian Big Game Shooting" (1).  
"The Cycle of Life."

- ELINDA BOWN (Soprano).  
WINIFRED ASCOTT (Soprano).  
VICTOR SMALL (Tenor).  
KATHLEEN VIRE (Soprano).  
RICHARD KNIGHT (Baritone).  
Master KENNETH LAMB.

- GEORGE STONE.  
CHARLES LAMBSON.  
THE WIRELESS ORCHESTRA.

- Conducted by  
Capt. W. A. FEATHERSTONE.

- All the World's a Stage.  
And all the men and women merely players.  
They have their exits and their entrances.  
And one man in his time plays many parts.

- As You Like It ..

- Babyhood.  
CHARLES LAMBSON.

- The Box of Soldiers ..  
ELINDA BOWN.

- Margaret's Cradle Song ..  
Baby Clover ..  
The Dream Fisher ..  
CHARLES LAMBSON.

- "The Fairy Doll" ..

- Childhood.  
THE ORCHESTRA.

- The Children's Corner ..  
ELINDA BOWN.

- When Grandmother Was Young ..

- Two Dainty Little Hands ..  
ELINDA BOWN and KENNETH LAMB.

- Selected Duets.

- Youth.  
THE ORCHESTRA.

- Suite, "Joyous Youth" ..  
W. H. Reed.

- Down In the Forest ..  
Love, I Have Won You ..  
VICTOR SMALL.

- "Life's Maytime" ..  
Youth ..  
KATHLEEN VIRE and RICHARD KNIGHT.

- "For You Alone" ..  
WINIFRED ASCOTT and VICTOR SMALL.

- Enchantment ..

- Manhood and Womanhood.  
THE ORCHESTRA.

- Romantic Suite ..  
"Courtship"; "Wedding Morn"; "Pre-Ludes".

- RICHARD KNIGHT.

- "Sympathy" ..  
KATHLEEN VIRE and RICHARD KNIGHT.

- "Parted" ..

- THE ORCHESTRA.

- Selection, "Home and Home" ..  
KATHLEEN VIRE.

- "Softly Awaken My Heart" ..

- Darby and Joan.  
THE ORCHESTRA.

- Darby and Joan ..  
WINIFRED ASCOTT.

- "Love's Old Sweet Song" ..  
VICTOR SMALL.

- "Silver Threads Among the Gold" ..  
H. J. D.

- "When You and I Were Young" ..  
GEORGE STONE.

- "The Workhouseman" ..  
"I Forget" ..  
THE ORCHESTRA.

- "Sanctuary of the Heart" ..  
"Last scene of all,"  
That ends this strange eventful history  
Is second childhood and mere oblivion  
Sans teeth, sans eyes, sans taste, sans  
everything."



## PROGRAMMES FOR FRIDAY (Sept. 11th.)

The rather S.B. printed in talks in these programmes highly a Homogeneous Broadcast from the station mentioned.

100 WEATHER FORECAST and News  
8 ft from London  
Local News.

10-17 THE STATION PLAYERS

THE CAVE MAN SPIRIT

3. **Factor in One**

We are now for Research and...

H. A. Loring

Produced by GORDON STONE

1115. *Cypripedium* low

5WA CARDIFF. 353 M.

11 to 12 30 The Band of the Gordon High-landers, relieved from the Lustration Gardens, No 1

3.6 The Station Trust: Frank Thomas (Vice President) & Whitnall (Vice President, New York) & Thomas (President)



# PROGRAMMES FOR SATURDAY (Sept. 12th.)

The letters L.B. printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

**The High-Power (Davertry) Programme will be found on page 489.**

## 2LO LONDON. 365 M.

10. Time Signal from Greenwich  
4.0. Time Signal from Greenwich  
The "2LO" Orchestral, Elsie Mann as Helen Dair (Duets and Songs).  
Eclipse Prize Singers, Violet Carmen (Entertainers). "French Drama. The Waterloo of Rembrandt" by Marjorie de Walmont. G. Wadde Bagaley Ba  
6.0. CHILDREN'S CORNER Music by the Orchestral Children's News. Who Discovered the Maple Sugar?  
6.30. Children's Letters.  
6.40. Musical Interlude. S.B. to other stations.  
7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1st GENERAL NEWS BULLETIN S.B. to all Stations.  
Topical Talk. S.B. to all Stations.  
7.25. Musical Interlude. S.B. to all Stations except Belfast.  
7.40. Mr. A. H. TEAR. Musical and its Paramount. S.B. to other Stations.

### Orchestral Music and Humour.

- JOHN HENRY (Entertainers)  
LOIS GARDNER and PERCY TARTLING.  
"The Humours"  
THE WIRELESS ORCHESTRA  
8.0. THE ORCHESTRA  
March, "Father Victory"  
Main Suite "R. W. de Muzet"  
"THE GRAMMERS"  
JOHN HENRY with Entertainers  
9.15. THE ORCHESTRA  
Overture. Orpheus in the Underworld  
Selection, "The Love of the Duke"  
9.30. "The Specters."  
ARTHUR MACKINISH (Tenor)  
SEPTIMUS HUNT (Bass)  
PERCY MERRIMAN (Entertainers)  
WILLIAM MACK (Humorous Entertainers)  
Well known with some of their most popular numbers  
10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2nd GENERAL NEWS BULLETIN S.B. to all Stations.  
Local News.  
10.15. THE SAVOY HAVANA BAND and SELMA BAND.  
Relayed from the Savoy Hotel, London.  
S.B. to all Stations.  
12.0. Close down

## 5IT BIRMINGHAM. 479 M.

- 3.45. The Decameron Dance Orchestra. Director, Dan Carroll. Relayed from the Palace de Danse.  
4.45.—Afternoon Topics: "The Love of the Duke" a Drama by G. Bernard Hughes. Characters: Irene, Nellie, Sir Sarah, Janet, Joye.  
5.15. CHILDREN'S CORNER  
5.55. Children's Letters.  
6.0. Lazzetta Picture House Orchestra. Conductor, Paul Hammer. Norah Tarrant (Contralto).  
7.0.—WEATHER FORECAST and NEWS S.B. from London.  
Topical Talk. S.B. from London.  
7.25. Musical Interlude. S.B. from London.  
7.40. Capt. F. PEARSON WELCH (Honorary Secretary, The Radio Guild for the Blind) Talk

### A Programme of Favourites.

#### THE STATION ORCHESTRA

#### HILBERT CARTER

#### MARJORIE HAYWARD

#### THE ORCHESTRA

#### THE ORCHESTRA

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**Monday's Programme.**

(Continued from page 463)

1. To the Music of the "Mars" Suite  
 "At a Solemn Music" Milton
- 6.0. THE ORCHESTRA  
 Overture, "Mars" Wallace  
 Selection, "The Magic Flute" Mozart
- 8.20. DOROTHY BENNETT and JOHN COLLINSON  
 In Excerpts from "The Golden We"  
 1st Act, Tenor Solo, "Fly, Summer, Fly"  
 2nd Act, Duet, "Away" Comp. Tannhauser
- 9.40. THE ORCHESTRA  
 Overture, "Scherzando" Wagner  
 Selection, "Coppelia" Debussy
- 10.0. WEATHER FORECAST and NEWS  
 S.B. from London, Local News
- 10.15. Recital of Pianoforte Transcriptions  
 by ALFREDO ALFAYARI  
 "Hark, Hark, the Lark" Schubert-Liszt  
 "Soirée de Vienne" (Dance Tune) Schubert-Liszt  
 "Song of the Volga Boatmen" (Traditional) Schmitt  
 Caprice (Violin) La Campanella (Violin) Liszt  
 Valse from "Faust" (Opera) Wagner
- 10.45. Close down

**55C GLASGOW. 422 M.**

- 1.0. THE WIRELESS QUARTET  
 "A FINE CALIFORNIA" (Contralto)
- 5.0. Afternoon Topics: Music and Talk by Isabel MacDonald, Mod. R.San. I, F.I.H.  
 "A Nurse's Experiences in Finland"
- 5.15. CHILDREN'S CORNER  
 6.0-6.5. Weather Forecast for Farmers  
 7.0-8.0. Programme S.B. from London
- DOROTHY PUGH Soprano  
 ANNIE HAMILTON (Solo Violin)  
 THE STATION REPERTORY COMPANY  
 THE STATION ORCHESTRA  
 Conducted by HERBERT A. CARRUTHERS  
 S.B. to Edinburgh and Dundee
- 8.0. THE ORCHESTRA  
 "Scottish Fantasia" Stephen
- 8.10. DOROTHY PUGH  
 "Kush-a-ba, Bada" A. C. Bunting  
 "The Spinning Wheel" art. Stella  
 "John Anderson, My Jo" art. Li  
 "A Yair's Love Song" Kennedy-Fraser
- 8.20. ANNIE HAMILTON  
 "Ritmo" Muckenzie
- 8.35. "THE MASTER WAYFARER"  
 By J. E. Harold Terry  
 People in the Play  
 The Maid ESTHER WILSON  
 The Man LESTER WARWICK  
 The Villain RONALD SCOTT  
 The Wayfarer JACK SMITH  
 Scene: The Parlour of the "Pigeon Pen"  
 In a Wayside Hostelry on the road to York.  
 Presented by GEORGE BASS
- 9.10. THE ORCHESTRA  
 Selection: "Entree, Finale"  
 DOROTHY PUGH  
 "My Lovely" Vanzo  
 "Love's Philosophy" C. S. Lewis
- 9.30. ANNIE HAMILTON  
 "Cannon Indou" T. S. Arthur
- Theme and Variations T. S. Arthur
- 9.40. THE ORCHESTRA  
 Selection: "Sylvan Scenes" Fletcher  
 "In September" Godin
- 10.0-10.45. Programme S.B. from London.

**PROGRAMMES FOR FRIDAY (Sept. 11th)**

(Continued from page 471.)

**2BD ABERDEEN. 495 M.**

- 1.45. Afternoon Topics. Fishing News Bulletin.  
 The Wireless Orchestra. Instrumental Hour. Robert Barnett (Fagot), Robert McConachie (Cornet), W. J. Harkness (Tuba)
- 5.30. CHILDREN'S CORNER: Mr. T. F. Wright, "How Composers Choose Titles for Their Pieces." With Pianoforte
- 6.0. Partners' Advice Corner. Conducted by John G. Munro, M.A., B.Sc. Agricultural Notes. Fishing News Bulletin
- 6.30. Steadman's Symphony Orchestra, relayed from the Electric Theatre
- Miscellaneous Programmes.  
 EDWARD LEEP (Tenor)  
 JULIEN ROSETTI (Pianoforte)  
 JULIEN ROSETTI  
 Sonata in C Major, Op. 34 Weber  
 Andante and Menuetto in E-flat Major, Op. 39  
 Sonata in A-flat, Op. 39 Weber  
 EDWARD LEEP  
 "The Golden Machine" Puccini  
 "Flower Song" (With Orchestral Accompaniment)  
 D. Schmitt
- 8.47. JULIEN ROSETTI  
 Sonata in C Major, Op. 34 Weber  
 Andante and Menuetto in E-flat Major, Op. 39  
 Sonata in A-flat, Op. 39 Weber
- 9.0. JULIEN ROSETTI  
 Invitation to the Waltz  
 Polka in E Major  
 Moto Capriccioso
- 9.27. EDWARD LEEP  
 "Canto Aida" Verdi  
 "Lucy in the Steeple" Puccini  
 "On With the Motley" Leoncavallo
- 9.41. HELEN CECILE  
 Our Kiddy  
 Our Focks  
 Impressions of Well-known Actors
- 10.0. WEATHER FORECAST and NEWS  
 S.B. from London, Local News.
- 10.15. Violin Recital  
 by KATIE GOLDSMITH  
 La Folia... Chopin  
 Jasson Le... Chopin  
 Two Slavonic Dances in G and E Minor  
 Scherzino and Rigaudon... Kreisler  
 Tempo di Minuetto... Kreisler  
 La Chasse... Kreisler
- 10.45. Close down.

**55C GLASGOW. 422 M.**

- 11.30-12.30. Midday Transmission  
 1.30. Broadcast to Schools: M. Albert Le...  
 Mr. G. W. Tyrrell, A.R.C.S., on "How Scotland Was Built"
- 4.0. The Wireless Quartet  
 "The Wireless Quartet" Donald Clark
- 7.0. CHILDREN'S CORNER  
 8.0-8.5. Weather Forecast for Farmers  
 9.0. WEATHER FORECAST and NEWS  
 S.B. from London  
 A. GAINSON. S.B. from London.
- 9.25. Local News.  
 9.30. Musical Interlude. S.B. from London.  
 9.40. Mr. DUPLEY V. HOWELLS. Horticultural Bulletin
- Popular.  
 LEE THISTLETHWAITE Baritone  
 HALBERT TATLOCK  
 with his  
 REPERTORY COMPANY  
 THE STATION ORCHESTRA  
 Conducted by HERBERT A. CARRUTHERS
- 8.0. THE ORCHESTRA  
 Selection, "Theodore and Co." Vozello and Kern

**8.15. LEE THISTLETHWAITE**

- The Gentle Maiden  
 "The Gentle Maiden" (Chorus)  
 "The Gentle Maiden" (Chorus)  
 "The Gentle Maiden" (Chorus)
- 8.25. "The Gentle Maiden" (Chorus)  
 Presented by HALBERT TATLOCK  
 POIRIE  
 A Man with a Black Record  
 DOUGLAS ROBERTSON  
 A Man with a Pale Black Record  
 HALBERT TATLOCK  
 A Policeman with a Sense of Duty  
 F. TREVOR  
 Scene: A West End Theatre  
 Time: Every Sunday Evening  
 PLAY ACTORS
- A Man in Rags. HALBERT TATLOCK  
 A Lady in Silks. MADIE MACKENZIE  
 A Chauffeur in Cabaret  
 DOUGLAS ROBERTSON  
 Scene: Hyde Park, London  
 Time: Just After Lunch Hour  
 THE LADY IN BLACK
- A Lady Afflicted. MADIE MACKENZIE  
 A Man Afflicted. HALBERT TATLOCK  
 Scene: An Ante Room at a Dance  
 Time: At Three O'clock in the Morning
- 8.40. LEE THISTLETHWAITE  
 "The Blue Hills of America" H. H. H.  
 "Limerick Point to Point Race" H. H. H.  
 "The Terrible Robber Men" H. H. H.  
 "The Moon Cradle" H. H. H.
- 8.50. THE ORCHESTRA  
 Valse, "Nights of Gdan"
- 9.0. "Radio Radiance"  
 (1st Edition)  
 A Book in Sixteen Scenes  
 Played by  
 A COMPANY OF LONDON ARTISTS  
 Including  
 EDDIE MORRIS, IRIS WHITE, JAMES WHIGHAM, JEAN ALLISTONE, TOMMY HANDLEY, MAUDIE DUNHAM and  
 THE DANCING RADIOS  
 Book by Jack Bell  
 Popular Musical Numbers  
 Directed by  
 JAMES LESTER and R. E. JEFFREY.
- Heavy  
 1. Introduction of Cast. Full Company  
 2. Chorus, DANCING RADIOS  
 3. Comedy Skit, "Strangers" JEAN ALLISTONE and JAMES WHIGHAM  
 4. Number, "When Dancing," MAUDIE DUNHAM and DANCING RADIOS  
 5. Comedy Skit, "Suits 25," EDDIE MORRIS and JAMES WHIGHAM  
 6. Number, "Plaything Now," JEAN ALLISTONE  
 7. Comedy Skit, "The Beam," EDDIE MORRIS, JAMES WHIGHAM, TOMMY HANDLEY, and JEAN ALLISTONE  
 8. Trio, "Weather or Not," EDDIE MORRIS, TOMMY HANDLEY, and JAMES WHIGHAM  
 9. Comedy Skit, "Cuckoo," IRIS WHITE, TOMMY HANDLEY and EDDIE MORRIS  
 10. Comedy Number, "Yes, I Am," TOMMY HANDLEY  
 11. Number, "Shadowland," JEAN ALLISTONE and EDDIE MORRIS  
 12. Number, "Mary O'Brien," MAUDIE DUNHAM  
 13. Comedy Patter Number, "Loed to M," EDDIE MORRIS  
 14. Comedy Skit, "Sight," EDDIE MORRIS, TOMMY HANDLEY, IRIS WHITE, and MAUDIE DUNHAM  
 15. Comedy Number, "Noble," EDDIE MORRIS and TOMMY HANDLEY  
 16. Trio, "Up a Little Road," IRIS WHITE and Full Company
- 10.0-10.45. Programme S.B. from London.



(Sept. 6th to  
Sept. 12th.)

10.6 14 1. Programme 5 B Area 10.6m



# Some Famous School Songs.

By A. B. Cooper.

[A number of Public School Songs will be broadcast from Newcastle on Monday, September 7th.]

ALMOST every school in England has a song of its own but it is just as true of songs as it is of poets, that they "are not made." Similarly, just as a poet is not a poet until he has written a poem, so a school is not a school until it has written a song. It is not a song until it is sung. It is not a song until it is sung. It is not a song until it is sung.

Now there are many school songs which are as much part and parcel of the school as its desks or cloisters, songs which are sung in the school and out of term and of these there is, of course, none more widely known, even among the "old boys" than the "Eton Boating Song."

## A Pleasant Tradition.

This is not only the oldest public school song but it makes an appeal, by virtue both of its sentiment and its setting, far beyond the bounds of school life. It is still sung every evening during term, as it has been for some 240 years, and it is more than probable that its Latin title was James Howard Payne's "Home Sweet Home."

Tradition asserts that the words were composed, about 1650, by a Wykehamist who had been kept in school to write an "inset" while his comrades were having a half-holiday; but like many another pleasant tradition, it lacks positive proof—a lack which precludes an Old Wykehamist from believing it.

The two Latin stanzas, beginning "Concina" and "O solides" have been translated by Mr. Alfred Percival Graves for "The National Song Book" as follows:

Come, companions, join your voices,  
Hearts with pleasure bounding,  
Sing us the noble lay,  
Sweet song of holiday,  
Joys of home, sweet home, resounding.

Home! sweet home! the cry of our hearts,  
Home! with every blessing crown'd!  
Home! our best delight and treasure!  
Home! the welcome strain resound!

Quit, my weary muse, your labours,  
Quit your books and your learning,  
Banish all cares away,  
Welcome the holiday,  
Hearts for home and freedom yearning,  
Home! sweet home, etc.

## "Forty Years On."

Next in order of fame and of popular appeal comes, undoubtedly, Harrow's much more modern, but truly splendid "Forty Years On." The lyric which Harrow's famous music master, John Farmer, set to music in 1869, was written by E. E. Bowen, who collaborated with Mr. Farmer on many occasions for the well-known Harrow Song Book, and it is with one exception the nearest approach to true poetry made by any of the school song writers. We have not space for more than the first and final verses.—

Forty years on, when afar and asunder  
Parted are those who are singing to-day,  
When you look back, and forgetfully wonder  
What you were like in your work and your play,  
Then, it may be, there will often come o'er you,  
Glimpses of notes like the catch of a song—  
Visions of boyhood shall float them before you,  
Echoes of dreamland shall hear them along.

Follow up! Follow up! Follow up!  
Till the field ring again and again  
With the tramp of the twenty-two men.  
Follow up! Follow up!

Forty years on, growing older and older  
Shorter in wind, as in memory song,  
Fleeter of foot and the minute of the day,  
What will it be to you then—  
What will it be to you then—

God give us bases to guard or beleaguer  
Games to play out, whether earnest or fun,  
Fights for the fearless and goals for the eager  
Twenty, thirty, and forty years—  
Follow up!

Rugby, ever redolent of "Tom Brown" and his "school-days," fragrant with memories of the great Thomas Arnold and his greater son, Matthew of Arthur Percival Stanley, Dean of Westminster in Good Victoria's golden reign, and of Arthur Hugh Clough, has an excellent school song, "Eton Rugby," written in 1870 by the Rev. Charles Edward Moberly. It is in Latin, and its inspiration is evidently the "Dulce Domum."

## Eton's "Boating Song."

A large number of schools have their "Carmina" including Westminster, Wellington, Cheltenham, Harrow, Eton, and Charterhouse, but it seems a pity that there is not a little more originality of idea in them. Take the Eton song, for instance. Doubtless "Eton Boating" is sung at Eton, but the real, the immortal song of the school, as so well befits a school which almost lives in or on the Thames, is the famous "Eton Boating Song." Here are two of the five verses.

Boating weather

At the foot of the trees  
Shade off the trees

With your backs between your knees

Skirting past the rushes,

Ruffling over the weeds,

Where the loek stream gushes,

Where the cygnet feeds

Let us see how the wine glass flushes

At supper on Bovey meads.

## Immortalized by Thackeray

A song of this somewhat similar, though not so marked, obtains at Godalming, for the "Eton Carthusianum," although the official school song, has not the prestige of "Eton Boating" at the school which Thackeray immortalized in *The Newcomes*. This latter song was written by William Horsley, who was organist at the Charterhouse School from 1843 to 1873. His Latin dedication ends with the cry: "ad carthosianum Florat Etonum."

Haileybury's "Carmina," although a fine Latin song, is also generally ousted on all but state occasions by A. G. Butler's stirring "Vivat Haileyburia!" Written as late as 1892, it lacks the "old and trusted" bouquet of an old vintage like "Dulce Domum." Nevertheless, its author has had boys in mind and has made a song in the right spirit, as witness:—

The Romans were a knowsome race

Vivat Haileyburia!

They made a road down to this place,

Vivat Haileyburia!

Romans came and passed away;

Normans followed, who are they?

But we are here, and here we stay!

Vivat Haileyburia!

Then wait, wait, round the board;

Vivat Haileyburia!

And you more with louder cheer,

Vivat Haileyburia!

For we've been boys and men together,

Have wielded bat and hunted leopards,

And now we are in manly weather,

Vivat Haileyburia!

# Studios Old and New.

## Improvements to Aid Transmission.

IN the great building at 2, Savoy Hill, which houses London Station and the central offices of the B.B.C., workmen are busily engaged on the construction of four new studios. When these are completed, it will not be the dismantling and putting out of commission of the two old studios. These, it is hoped, will continue to play their part after they have been renovated and brought up-to-date.

## Hallowed Ground

To think of all that the original studios have heard and witnessed—from the first opening ceremony, conducted by H.R.H. Princess Alice, down through all these months of rapid development and various extensions of aim! Think of the great artists who, after facing the largest and most critical audiences in Europe, had entered these little rooms in fear and trembling to try a new medium for their art, and of the young artists, who had never known what it was to face a great concert crowd in the flesh, and had found acceptance and popularity almost instantaneously with unseen thousands of listeners! Where these incidents had taken place was surely hallowed ground!

It is a relief to know that the old studios have not been condemned—that while the original one may be pensioned off on to lighter work, its successor on the first floor will be brought up-to-date and will continue in use.

Of the four rooms under construction, two are designed to be suitable for the transmission of talks and plays.

## Reserved for Talks.

The average learned authority who comes to deliver a fifteen-minute dissertation upon his special subject is embarrassed if he finds himself sandwiched in between a high-stepping radio chorus and an orchestral item. Under the new arrangements, he will be able to deliver his talk under ideal conditions, in a small cosy apartment, specially built and specially reserved for talks, with a comfortable chair drawn into a perfectly sloping desk on which his manuscript lies—lit up by an adjustable standard lamp. The microphone will be at the top of the desk at the desired distance from the speaker and the room is to be draped and carpeted so as to give the least possible echo effect.

Perhaps the most interesting of the new studios is a large room divided by a glass partition and glass doors, which is set apart for rehearsals and dramatic transmissions. The two halves of this room are differently constructed and arranged. In the one, the players will speak their parts, in the other, the effects will be produced, by assistants who can see when is the right moment through the glass. For the former, the walls are hung with fixed drapery to avoid echo—and the floor is carpeted; in the latter, the drapery is variable and the floor uncarpeted to permit of experiments with noise effects.

## After Many Experiments.

A silence-cabinet will make it possible for the dramatic producer to see what is going on in both rooms and to hear how the sounds blend as they are transferred by two separate microphones to the amplifying room; he will be able to indicate by word of mouth, or by an indicator board, to those in either room whether they are too loud or too slow, and, if need be, cut off the effects when they are drawing the attention of the players.

It is not everyone who realizes what infinite ingenuity and art go to the construction of a successful transmission studio. The present plans are the result of many experiments, and the B.B.C. engineers have by no means finished with their experimenting.



# The Reason Why of Call Signs.

By P. P. ECKERSLEY.

I SUPPOSE that the average man—or shall we say the man uninterested in wireless?—wishes to hear the jargon on the lips of "fans." The average man, indeed, might have been surprised to hear someone about 1911 say: "I got 'FL' on a bedside," and only a little guess that the speaker referred to a wireless set on a bedside, on his spring mattress aerial.

The letters "FL" convey, I suppose, to all the old gang of wireless enthusiasts their introduction to wireless. Believe it or not, but to hear once a day perhaps "per pah per pah per pah per pah" was sufficient thrill to an older wireless enthusiast to keep us busy with cardboard and wire and crystals and quaint aerials for days and nights.

## The "LO" Tradition

There is a personal about a call sign—now with the advent of broadcasting, a quite definite entity is built about it.

As one will ever forget "2LO" (the first London station) within the Empire and one feels that Melbourne will live up to the "LO" tradition.

And "KDKA" with the pause between "KD" and "KA" given in the slightly nasal accent of our country in Pittsburgh—what a force that pause has to give it up? Long nights in the winter, I expect, trying to drive your receiver down shorter and shorter—X's and Y's and a wish for a warm dressing-gown and sorrow that you hadn't made up the fu.

## Signals that Vanished

Let us look back to the signals and signals, faint at first—that vanished did one so much as change one's mind as to that changed there if we moved a hand, petulance at a wireless widow's voice over the banisters—and finally that great night when, clear, strong and beautiful the loud speaker gave up its struggle, cleared its throat and poured out: "'KD—KA," East Pittsburgh, U.S.A., calling!" Mystic letters, indeed, meaning a wealth of struggle and achievement to you. To others, of course, just "KDKA,"

spelling nothing, meaning nothing, unless it be the name of a Polish town.

People have often asked how call signs are allotted and readers might be interested to know just a little of the machinery. When one applies to the Post Office for permission to erect a transmitting station, if one gets that permission thrown in, you will find an allocation of call letters. It is not always "K" or something. Many have "W" or "Z" or any underlying scheme.

It is obvious that for the casting stations a plan has been adopted. Thus, "K.H." for Hull, was adopted for what you and I call Hull is really K.H. on Hull. The call sign, "H.L." was a lot of.

## An Unfortunate Mistake

Sheffield has a famous call sign with "FL," but here lies a tale. The letters allotted were "SL," but in such a hurry were we in those

days that the local man read "F" for "S." As an order was on hand for the printing of two or three thousand badges, or something, the mistake could not have been rectified, and so it is "FL" to the end of time.

It is pretty obvious, but why not "FL" and "2ZY"?

The Birmingham Station explains its call sign in a way acceptable to its proper pride, the letters, however, were allotted to the experimental station originally erected at the G.E.C. works there. The letters with "2ZY." These were letters that might have been allotted to any station, but were, in fact, given to the Metro. Vickers Experimental Station that was the nucleus of the present Manchester Broadcasting Station.

Why is Cardiff "5WA"? Think it out!

## Their Real Meaning

"XXX" might be more applicable, it might be thought, to certain types of liquid refreshment, but everyone knows that Chemsford was originally Experimental, if not experimental.

Sometimes owing to obvious letters having been allotted to other stations at previous times a place name is not easily reproduced in its call sign.

We shall always remember them through "WGY," "WEAF," "2LO," and "FL," and the rest, just a combination of letters, but how much more! Let us hope that to one and all of you they convey goodwill, entertainment and service. That is what they really mean, and so I sign myself P. P. E.—B.B.C.



A Cartoon by Norman.

## POPULAR SYNCOPATORS.

Layton and Johnstone, the American Negro comedians, are now as well-known to listeners as they are to patrons of "the halls." They have personalities all their own and their melodies are of the kind that haunt one.

## SONGS YOU OUGHT TO KNOW: "Love's Old Sweet Song."

LISTENERS can look forward to some interesting talks this week. On Monday, September 7th at 8.40 p.m., the Earl of Donoughmore will make an appeal on behalf of the London Homoeopathic Hospital. On the eve of the St. Leger, September 8th, at 7.40 p.m., "Faugh-a-ballagh" will give a talk on the prospects of the race; and on Saturday, September 12th Mr. A. H. Tear, a member of the House of Keys for Ramsey, will talk from Liverpool to other Stations on "Manxland and Its Parliament."

A PIANOFORTE RECITAL of interest to File listeners will be broadcast from the Dundee Station on Friday, September 18th, when Mr. Drake Hamner, the pianist-composer, will play a number of his own compositions, including "The Spring Song," and the first movement from the Concerto in C.

THIS famous old song will be broadcast from Bournemouth on Friday, September 11th. The words are of that doyen of song writers, G. Clifton Bingham, and the music is by J. L. Molloy. We publish the words by permission of the Publishers, Messrs. Boosey and Co.

Once in the dear dead days boy and girl  
When on the world the mate began to fall  
Out of the dreams that come in the night  
Low to our hearts Love sang an old sweet  
And in the dusk where fell the firelight gleam,  
Softly it wove itself into our dream

Just a song at twilight, when the lights are low,  
And the flick'ring shadows softly come and go,  
Though the heart be weary, and the day and long,  
Still to us at twilight comes Love's old song,  
Come Love's old sweet song.

Even to-day we hear Love's song of yore,  
Deep in our hearts it dwells for ever  
Footsteps may faster, weary grow the way,  
Still we can hear it at the close of day,  
So till the end, when life's dim shadows fade,  
Love will be found the sweetest song of all.

Just a song at twilight, when the lights are low,  
And the flick'ring shadows softly come and go,  
Though the heart be weary, and the day and long,  
Still to us at twilight comes Love's old song,  
Come Love's old sweet song.



# There's life in the family now!



*For advertising  
Adm. 1/10-1/10*

*Mr. & Mrs. M. J. Jones have  
been advised to get a radio for  
their home. They are now  
listening to the music of the  
Mellovox. It is a real treat  
to have all the music of the  
world in their home. They are  
dancing to the music of the  
Mellovox.*

What a difference broadcast music, song and interest makes to family life. Greater still will become the added pleasures of radio now that the Sterling Mellovox is here. A loud speaker supremely perfect in performance, gracefully artistic in design and offered at a price that makes the luxury of its reproduction and appearance available to every radioist.

Hear it to-day at your radio dealers.

## STERLING MELLOVOX Loud Speaker.



THE STERLING  
MELLOVOX is a  
really beautiful in design  
and in construction. It is a  
real treat to have all the  
music of the world in your  
home. It is a real treat to  
have all the music of the  
world in your home.

PRICE 48/-

An ideal addition to  
any home.

MARCONIPHON 10  
is a real treat to have all  
the music of the world in  
your home. It is a real  
treat to have all the music  
of the world in your home.

PRICE £34.4.8

At your dealers



N.A.R.M.A.T.  
Wireless Ex.  
hibition Royal  
Albert Hall,  
Sept 12 to 23,  
1925. Come  
along to Stand  
39/22

### Marconiphone V.3a.

Sole Agents. THE MARCONIPHONE COMPANY, LIMITED, 210-212, Tottenham Court Road, London, W.1



# Edinburgh Programme.

2EH 328 M

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

7.30-8.30.—Programme S.B. from London

8.30.—Studio Service

9.0-10.30.—Programme S.B. from London

MONDAY, September 7th.

7.0-8.0.—The Station Pianoforte Trio

8.0.—Afternoon Topics

8.15.—CHILDREN'S CORNER

8.30-9.0.—Children's Letters

9.40.—Programme S.B. from London

10.0-10.45.—Programme S.B. from London

TUESDAY, September 8th.

11.30-12.30.—Gramophone Records and Andrew Simpson (Tenor)

1.0-4.0.—The Station Pianoforte Trio

4.0.—Afternoon Topics

4.15.—CHILDREN'S CORNER

5.0-6.0.—Programme S.B. from London

WEDNESDAY, September 9th.

7.0-8.0.—The Station Pianoforte Trio

8.0.—Afternoon Topics

8.15.—CHILDREN'S CORNER

8.30-9.0.—Children's Letters

9.40.—Programme S.B. from London

10.0-10.45.—Programme S.B. from London

11.0-11.45.—Programme S.B. from London

12.0-12.45.—Programme S.B. from London

1.0-1.45.—Programme S.B. from London

2.0-2.45.—Programme S.B. from London

3.0-3.45.—Programme S.B. from London

4.0-4.45.—Programme S.B. from London

5.0-5.45.—Programme S.B. from London

6.0-6.45.—Programme S.B. from London

7.0-7.45.—Programme S.B. from London

8.0-8.45.—Programme S.B. from London

9.0-9.45.—Programme S.B. from London

10.0-10.45.—Programme S.B. from London

11.0-11.45.—Programme S.B. from London

12.0-12.45.—Programme S.B. from London

1.0-1.45.—Programme S.B. from London

2.0-2.45.—Programme S.B. from London

3.0-3.45.—Programme S.B. from London

4.0-4.45.—Programme S.B. from London

5.0-5.45.—Programme S.B. from London

6.0-6.45.—Programme S.B. from London

7.0-7.45.—Programme S.B. from London

8.0-8.45.—Programme S.B. from London

9.0-9.45.—Programme S.B. from London

10.0-10.45.—Programme S.B. from London

11.0-11.45.—Programme S.B. from London

12.0-12.45.—Programme S.B. from London

1.0-1.45.—Programme S.B. from London

2.0-2.45.—Programme S.B. from London

3.0-3.45.—Programme S.B. from London

4.0-4.45.—Programme S.B. from London

5.0-5.45.—Programme S.B. from London

6.0-6.45.—Programme S.B. from London

7.0-7.45.—Programme S.B. from London

8.0-8.45.—Programme S.B. from London

9.0-9.45.—Programme S.B. from London

10.0-10.45.—Programme S.B. from London

11.0-11.45.—Programme S.B. from London

12.0-12.45.—Programme S.B. from London

1.0-1.45.—Programme S.B. from London

2.0-2.45.—Programme S.B. from London

3.0-3.45.—Programme S.B. from London

4.0-4.45.—Programme S.B. from London

5.0-5.45.—Programme S.B. from London

6.0-6.45.—Programme S.B. from London

7.0-7.45.—Programme S.B. from London

8.0-8.45.—Programme S.B. from London

9.0-9.45.—Programme S.B. from London

10.0-10.45.—Programme S.B. from London

11.0-11.45.—Programme S.B. from London

12.0-12.45.—Programme S.B. from London

(Continued from the previous column.)

8.44.—JOHN COLLINSON

Zulu Songs

as sung at Gait-thwaite

Under the name of "The

Mapungu" (Love Song) - Bullock

(Mr. Collinson will describe the conditions

under which these Folk Songs are sung)

Part II

9.0.—LEONARD ROBERTS

Comrades of Mine" - W. S. James

9.10.—MARGARET ANDERSON

Three Negro Spirituals - Mrs. Burdough

"Deep River"; "Swing Low, Sweet

Chariot"; "Didn't It Rain?"

9.20.—THE DANCE ORCHESTRA

In Selections from their Repertoire.

9.30.—LEONARD ROBERTS and

DAVID MILLNER

Love, Could I Only Tell Them

Me and My Little Bango

"Love's Old Sweet Song"

9.40.—THE DANCE ORCHESTRA

In Selections from their Repertoire.

9.50.—DAVID MILLNER

"Hungarian Rhapsody" No. 2

Can you see Carnival

Sweet and Low" - J. A. Trower

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Station Director's Talk

Local News

10.15-10.45.—Programme S.B. from London.

SATURDAY, September 12th.

7.0-8.0.—The Station Pianoforte Trio

8.0.—Afternoon Topics

8.15.—CHILDREN'S CORNER

8.30-9.0.—Children's Letters

9.40.—Programme S.B. from London

(Continued from column 3)

From Far and Near.

THE "HOB" TRIO

THE "2LS" FIMBLES PLAYERS

Under the Direction of

CLIFFORD BEAN

8.0.—THE TRIO

Suite, "Sylvan Scenes" - Percy Fletcher

9.10.—We shall take you round the British

Isles for an hour, and let you hear what

other Relay Stations are doing.

9.15.—"Filtered Philosophy," by the Alchemist.

9.15.—THE TRIO

Suite, "Cobweb Castle" - Louis Lehmann

9.30.—The Players

Old Pierrot"

A Cameo in Two Scenes

By Clifford Bean

(In the order of their appearance.)

Old Pierrot

Young Pierrot

The Stranger

9.50.—THE TRIO

Suite, "Summer Days" - Kate Coulter

10.0.—WEATHER FORECAST and NEWS

S.B. from London.

Local News.

10.15-10.45.—WILFRID G. KEMP'S

CRITERION DANCE BAND

Relayed from the

Majestic Restaurant, Leeds

SATURDAY, September 12th.

11.30-12.30.—The Harrogate Royal Bath

Quartet, relayed from Harrogate.

2.45-3.45.—The Station Trio.

3.45.—CHILDREN'S CORNER

Children's Letters.

6.25.—"Teens' Corner" Shakespeare, by

Archie Dool.

8.40-12.0.—Programme S.B. from London.

# Leeds-Bradford

## Programme.

2LS 346 M. 310 M

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

7.30-8.30.—Programme S.B. from London

8.15.—Studio Service

Relayed from

Queen Street Chapel

Address by the

Rev. E. LEWIS.

9.0-10.30.—Programme S.B. from London

MONDAY, September 7th.

7.45-8.45.—The Station Trio

8.45.—CHILDREN'S CORNER

Children's Letters

9.40.—Programme S.B. from London

7.40.—Mr R. E. MEADOWS - "Ban"

A Science and An Art

8.0-10.45.—Programme S.B. from London

10.45-11.15.—Experimental Transmission for

TUESDAY, September 8th.

11.30-12.30.—The Harrogate Royal Bath

Quartet, relayed from Harrogate.

4.15.—Wilfred G. Kemp's Criterion Dance

Band, relayed from the Majestic

Restaurant, Leeds.

5.15.—Afternoon Topics.

5.45.—CHILDREN'S CORNER

Children's Letters

6.40.—Programme S.B. from London

7.40.—Mr or A. E. BEATTIE, M.L.A.,

M. J. T. A Chat to Motorists

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

11.30-12.30.—Muen.

4.0-5.0.—Signor Calamanti and his Orchestra,

relayed from the Scala Theatre, Leeds

5.45.—CHILDREN'S CORNER

Children's Letters

6.40.—Programme S.B. from London

7.35.—Horticultural Talk

7.40.—"On My Anvil," by the Anvilsmith,

8.0-11.45.—Programme S.B. from London.

THURSDAY, September 10th.

11.30-12.30.—The Harrogate Royal Bath

Quartet, relayed from Harrogate.

4.0-5.0.—Signor Calamanti and his Orchestra,

relayed from the Scala Theatre, Leeds

5.45.—Afternoon Topics

5.45.—CHILDREN'S CORNER

Children's Letters

6.40.—Programme S.B. from London

7.40.—"Scouts' Corner" "The Leg" a Belgian

Hike," by E. ROBERTS.

8.0-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

11.30-12.30.—Muen

7.30-8.0.—Talk to Local Schools: Mr Herbert

Barrett on "Mimical Appreciation."

8.15-8.45.—Wilfred G. Kemp's Criterion Dance

Band, relayed from the Majestic

Restaurant, Leeds.

5.45.—CHILDREN'S CORNER

Children's Letters

6.40.—Programme S.B. from London

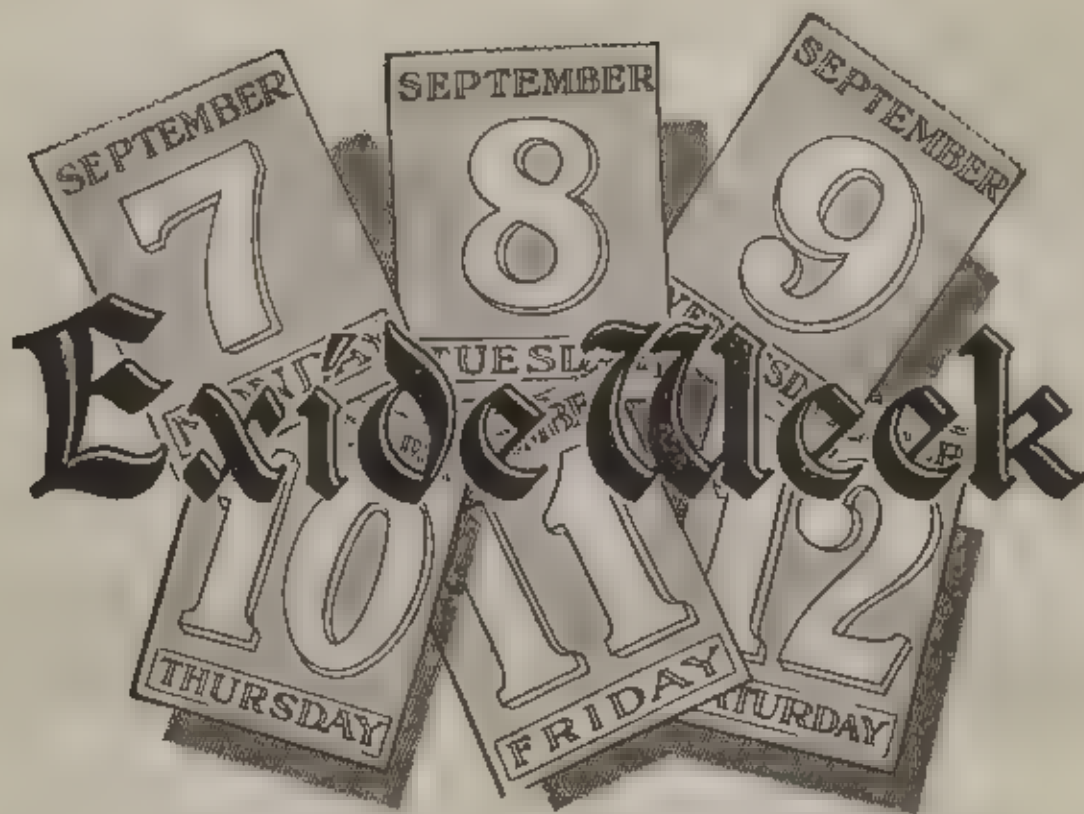
7.40.—Mr H. CROWTHER, FRMS, F.Z.S.,

Wild Nature in Yorkshire

Plowly Meadow.

(Continued in the previous column.)





THE modern motor car and the growth of wireless have made the storage battery—once a box of mystery—a vitally interesting subject to everyone.

September 7th to 12th provides a unique opportunity to acquire information, help and advice. 450 Service Stations and thousands of traders are making special displays of the scores of different types of Exide batteries. They will be pleased to explain and demonstrate the reasons for Exide superiority.

See the displays and ask for leaflets.









# THE WUNCELL

## —a centenarian among Valves!

OUR morning mail would be exceptional if it did not contain at least one letter from some radio enthusiast congratulating upon the long life of his valve. Among our most treasured possessions are these hundreds of letters, each one of which has been written spontaneously to express the writer's keen approval of the satisfactory service he has received.

Typical among them is the following from Mr H. Hayward, of 9 Daisy Gardens, Dagenham, Essex. He writes as follows:

*"On looking through one of your ads. in 'Modern Wireless' a few days ago, and noticing the claims of some of your users, I think I ought to bring to your notice the performance of one of your valves. I bought this in July 1923, and after using it practically 4 hours per night on the average, and more so during week-ends, it has just given up the ghost. I reckon the life of this valve at about 4000 hours. Can anyone beat this? I won't say anything."*

But if the Cossor bright emitter is reckoned to possess a long working life, then truly the Wuncell Dull Emitter is a centenarian among valves. Here is a valve which is fitted with an entirely new type of filament—one which can be obtained in no other valve.

A filament which, instead of being wound down to a fine thread, is actually built up layer upon layer until it is practically as stout as that used in a bright emitter valve. A filament which, mounted in arch formation and further secured at its centre by a third support, will readily withstand all the shocks and abuses of everyday use. A filament, moreover, that owing to its unique method of manufacture gives off an intensely powerful electron stream when barely glowing.

Ally such a wonderful filament to the Cossor construction and you'll readily appreciate why the Wuncell gives a standard of performance which has not yet been approached by any other valve.

The essential features of every Cossor Valve—irrespective of type—are its hood-shaped Grid and Anode and its arched filament. As every wireless enthusiast knows, the action of the 3-electrode valve depends upon an effective non being made of the electron stream given off by the heated filament. Previous to the introduction of the Cossor this had always been done by means of a spiral grid and a tubular anode. But obviously such a design suffers from severe limitations on account of considerable leakage of electrons from each end of the anode. In the Cossor, on the other hand, the arched filament is almost totally enclosed by the hood-shaped Grid and Anode, and few, if any, of the electrons can escape.

The Wuncell Dull Emitter incorporates every salient Cossor feature. It functions at 1.8 volts, while its current consumption is only 3 amp—so low as to enable the standard six 1.5 volt cells, with its cells connected in parallel, to last six times as long as with bright emitter valves. The man changing over to Wuncells from ordinary valves, therefore, gets an additional five weeks' Broadcasting free of cost every time he has his accumulator charged.

So that not only do you get a long life valve when you choose the Wuncell, but you effect tremendous economies as well. In the face of such incontrovertible facts can you delay buying Wuncells any longer? In two types: W1 for use as a Detector or L.F. amplifier, and W2 (with red top) for use as a high frequency amplifier. 14/- each from all Wireless Dealers.

**A.C. COSSOR LTD.—Highbury Grove, London, N.5**  
**MANUFACTURERS OF COSSOR AND WUNCELL VALVES**



# Plymouth Programme.

6FL 338 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from London

8.15.—Studio Service: Address by Mr A. H. PAUL, B.A.

9.0-10.30. Programme S.B. from London.

MONDAY, September 7th.

11.30-12.30.—Gramophone Records.

1.0.—Afternoon Talk.

4.15.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.

5.15.—Children's Letters.

5.20-6.0. CHILDREN'S CORNER

Ernest Manning and his Orchestra relayed from the New Padiham Cinema

7.0-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

4.0.—Afternoon Talk.

4.15.—Albert Fullbrook and his Trio.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER.

6.0-6.10. Boy Scouts Bulletin

6.30.—Ernest Manning and his Orchestra.

7.0.—Programme S.B. from London

7.40.—"The Man in the Street," by "CASSIN,"

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

4.0.—Gramophone Records.

4.0.—Afternoon Talk.

4.15.—Albert Fullbrook and his Trio

5.15.—Children's Letters

5.20.—CHILDREN'S CORNER

Ernest Manning and his Orchestra.

7.0.—Programme S.B. from London

7.40.—Mr. A. E. KELSEY "The Law of England" (1).

8.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th

4.0.—Afternoon Talk.

4.15.—Albert Fullbrook and his Trio.

5.15.—Children's Letters

5.20.—CHILDREN'S CORNER

Ernest Manning and his Orchestra.

7.0-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

3.30.—Talks to Schools: Mr R. A. J. Waring "Adventure Stories and Their Authors" (2). Musical Interlude: Mr E. E. Endicott, F.D.O.I.: "Craft Trades."

4.0.—Afternoon Talk.

4.15.—Albert Fullbrook and his Trio.

5.15.—Children's Letters

5.20-6.0. CHILDREN'S CORNER

Ernest Manning and his Orchestra

7.0.—Programme S.B. from London

7.40.—Mr J. S. MATTHIAS: "Quaint Chinese Customs" (2).

MURIEL HOLMES (Soprano).

PERCY LYNCH (Tenor).

HAND OF THE DEVON HEAVY

BRIGADE, R.A. (T)

(By permission of Lieut. Col E. S. Rogers, M.C., T.D., and Officers.)

The Forces.

8.0.—THE BAND

March, "John Bull" (Haver)

Naval Patrol, "Britain's First Line" (Haver)

March, "The Contemptibles" (Stanley)

"Soldiers' Chorus" ("Faust") (Gounod)

MURIEL HOLMES

Navy "One Fine Day" ("Madame Butterfly") (Fennell)

Army: "On the March" ("Songs of La Vivandiere") (Glover)

Air Force: "A Rhapsody for Aviators" (Parry)

THE BAND.

March, "Colonel Bogey" (Alford)

Overture, "Light Cavalry" (Berlioz)

March, "Royal Air Force" (Haver)

PERCY LYNCH

Song Cycle, "Four Songs of the Air Service" (Eric Coates)

THE BAND.

March, "Old Comrades" (Take)

(Continued in the next column.)

(Continued from the previous column.)

Selecting: Maria Moore

off: Audrey Winter

Grand Military Tattoo" (Bogart)

9.0.—THE BAND.

"Woodland Pictures," 1 and 2. Fletcher

Conist Solo, "Come into the Garden" (Maud)

(Soloist: Band-Sgt. W. PARR)

Cornet Duets, "The Moon Hath Raised Her Lamp" (Benedict)

(Band-Sgt. W. PARR and Sgt. W. SMITH.)

The Milk in the Black Forest" (Ellenberg)

MURIEL HOLMES

"Down in the Forest" (Landon Ronald)

"A Brown Bird Singing" (Haydn Wood)

Butterfly Wings" (Munichausen Phillips)

THE BAND.

Dye has John Peel (Shipley Douglas)

Cornet Solo: "Somewhere a Voice is Calling" (Tate)

(Soloist: Band-Sgt. W. PARR,

PERCY LYNCH

At Dawning" (Caden)

In Summer-time on Breton" (Piet)

I Hear a Thrush at V. (Caden)

THE BAND

Descriptive Piece, "By the Swanee River" (Myddleton)

Cornet Solo: "A Perfect Day" (Jacobs Bond)

(Soloist: Band-Sgt. W. PARR)

10.0.—WEATHER FORECAST and NEWS

S.B. from London.

Local News.

10.15.—Violin Recital.

by

MAYNIAVA

1st Movement of E Minor Concerto

Lutescent (Mendelssohn)

1st Movement of Sonata in D (Schubert)

On Wings of Song (Mendelssohn)

10.45.—Close down

SATURDAY, September 12th.

4.0.—Afternoon Talk.

4.15.—Albert Fullbrook and his Trio.

5.15.—Children's Letters.

5.20-6.0. CHILDREN'S CORNER

Ernest Manning and his Orchestra.

7.0-11.30.—Programme S.B. from London.

(Continued from column 3.)

CISSIE FAIREST

Peter "The Weather" (Scott Gatty)

My "Habitation" (Ferry)

IVY POULTON

Melodrama in the Wood" (A. Gortz)

"Angels Ever Bright and Fair" (Handel)

8.0.—THE SYNCOPTERS

One-step, "Tease, Stop Teasing Me" (Brook Johns and Ray Perkins)

Fox-trot, "Bouquet" (H. Nicholls)

Fox-trot, "I'm Feeling Blue" (H. Nicholls)

Valze, "I Love the Sunshine" (Nicholls)

Fox-trot, "I Want To Be Happy" (Youngmans)

Fox-trot, "The Only, Only One" (Jimmie Monahan and Harry Warren)

One-step, "Sea Breeze" (Harry Carlton and Harry Condon)

Valze, "Oh, How I Miss You To Night" (Renny Davis, J. Burke and W. F. Fisher)

10.0.—WEATHER FORECAST and NEWS

S.B. from London. Local News.

10.15.—THE SYNCOPTERS

Fox-trot, "Indian Love Call" (Frank)

Fox-trot, "Just Like a Beautiful Story" (Earl Burnett)

Valze, "When You and I Were Seventeen" (Charles R. Hoff)

Fox-trot, "Peter Pan" (Ray Henderson)

10.40.—Close down.

SATURDAY, September 12th.

4.0.—Orchestra, relayed from the Grand Hotel

5.15.—CHILDREN'S CORNER.

5.20.—Children's Letters.

6.0.—Gramophone Records.

6.40.—Programme S.B. from London.

7.40.—The Harvest of a Quiet Eye—(12)

(a) An Error of Judgment; (b) The

More Hugs

8.0-12.0.—Programme S.B. from London.

# Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from London.

8.30-10.30.—Programme S.B. from London.

MONDAY, September 7th.

1.30-12.30.—Gramophone Records.

4.0.—Orchestra, under the Direction of Dante

Solms, relayed from the Grand Hotel.

5.0.—Afternoon Topics.

5.15.—CHILDREN'S CORNER.

5.20-6.0. Children's Letters.

6.0.—Gramophone Records.

6.40-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

1.30-12.30.—Gramophone Records.

4.0.—Orchestra, under the Direction of John

Wynne, relayed from the Cafe of Merve, T. A. J. Roberts, Ltd.

5.0.—Afternoon Topics.

5.15.—CHILDREN'S CORNER.

5.20.—Children's Letters.

6.0.—Gramophone Records.

6.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

1.30-12.30.—Gramophone Records.

3.0-4.0.—Gramophone Recital by Mona Bonta.

5.0.—Afternoon Topics.

5.15.—CHILDREN'S CORNER.

5.20.—Children's Letters.

6.0.—Gramophone Records.

6.40.—Programme S.B. from London.

7.40.—Horticultural Talk.

8.0.—Station Director's Talk.

8.0.—HELMIN DAIKOWSKI AND HIS

BAND

Relayed from The Spa, Bridlington.

10.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th.

11.30-12.30.—Gramophone Records.

4.0.—Orchestra relayed from the Albert Hall.

5.0.—Afternoon Topics.

5.15.—CHILDREN'S CORNER.

5.20.—Children's Letters.

6.0.—Gramophone Records.

6.40-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

1.30-12.30.—Gramophone Records.

4.0.—Orchestra, under the Direction of John

Schul, relayed from the Grand Hotel.

5.0.—Afternoon Topics.

5.15.—CHILDREN'S CORNER.

5.20.—Children's Letters.

6.0.—Gramophone Records.

6.40.—Programme S.B. from London.

Song and Dance.

HILDA MARY SMITH (Contralto).

STANLEY BECKETT (Baritone).

CISSIE FAIREST (Entertainer).

IVY POULTON (Soprano).

BESSIE BARITZ (Talk)

THE PAGE BOY SYNCOPTERS.

8.0.—HILDA MARY SMITH.

"June" (Roger Quilter)

"Sunset and Dawn" (F. Albeniz)

"Songs My Mother Taught Me" (Doerak)

STANLEY BECKETT.

"Bright Is the Ring of Words" (W. Shanks)

"Song of the Wooden Legged Fiddler" (Fennell)

"O Tu Palermu" (Verdi)

CISSIE FAIREST

Poem, "The Game of Life" (A. T. H.)

"The Three Ages of Man, 20, 40 and 60" (Nelson Jackson)

"A Tale of Two Little Boys" (C. Collins)

IVY POULTON.

"Daffodils A-Blowing" (E. German)

"Adonis" (An Elogy) (L. Arnold)

BESSIE BARITZ.

Talk on Poetry with Illustrations.

HILDA MARY SMITH.

"My Ship" (A. Burwell)

"The Shepherd's Cradle Song" (Somerville)

"The Coming of a Dream" (R. A. H.)

STANLEY BECKETT

"In Town" (Eric Coates)

"The Little Green Balcony" (Eric Coates)

(Continued in the previous column.)





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# Dundee Programme.

2DE 331 M.

Week Beginning Sunday, September 6th.

## SUNDAY, September 6th.

- 1.30-3.45.—Programme S.B. from London.  
 3.50.—Religion in Service. Conducted by the  
 Rev. I. H. THOMSON, M.A.,  
 B.D., Gillian Memorial Church.  
 6.0-10.30.—Programme S.B. from Glasgow.  
**MON., Sept. 7th, THURS., Sept. 10th.**  
 11.30-12.30.—Recital of New Gramophone  
 Records, (Thurs.)  
 2.30.—Draffen & Tea Room Orchestra.  
 5.15.—CHILDREN'S CORNER  
 5.50-6.0.—Children's Letters  
 6.40.—Programme S.B. from London.  
 8.0.—Programme S.B. from Glasgow.  
 10.0 onwards.—Programme S.B. from London.

## TUESDAY, September 8th.

- 1.30-12.30.—Recital of New Gramophone  
 Records.  
 2.30.—La Scala Picture House Orchestra.  
 Musical Director Fred R. Bell.  
 4.30.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER  
 5.50-6.0.—Children's Letters  
 6.40.—Programme S.B. from London.  
 10.15-11.30.—Programme S.B. from Glasgow.

## WEDNESDAY, September 9th.

- 2.30.—La Scala Picture House Orchestra.  
 Musical Director Fred R. Bell.  
 4.30.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER  
 5.50-6.0.—Children's Letters  
 6.40-7.15.—Programme S.B. from London.  
 7.40.—Programme S.B. from Glasgow.  
 10.0-10.45.—Programme S.B. from London.

## FRIDAY, September 11th.

- 2.30.—La Scala Picture House Orchestra.  
 Musical Director Fred R. Bell.  
 4.30.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER  
 5.50-6.0.—Children's Letters  
 6.40.—Programme S.B. from London.

## Swedish Finnish Norwegian.

JOHANNE LARSEN Norwegian  
 Soprano  
 CONSTANCE JENKINS (Pianoforte).  
 WILLIAM HARTLEY (Violin).  
 THE STATION TRIO

- 6.0.—THE TRIO  
 Norwegian Dances. Grey  
 6.15.—JOHANNE LARSEN  
 "Paa Solen Jey Ser" Ole Bull  
 "Sølvet" ("Silver") Lammert  
 6.25.—WILLIAM HARTLEY  
 Romance. Sveden  
 6.35.—CONSTANCE JENKINS  
 Lect on Recital on Swedish and Finnish  
 Composers.  
 SWEDISH.  
 Footstep Song "Love Song"  
 Sketch. "Dance" Spangren  
 FINNISH.  
 Idyll, Kyllike, Barcarolle, Valse. Sibelius  
 Berceuse. Medart  
 6.0.—JOHANNE LARSEN.  
 "Der Slock en Fugl" Stading  
 6.5.—CONSTANCE JENKINS and WILLIAM  
 HARTLEY  
 Sonata in C Minor for Violin and Piano Grieg

## Modern English.

- 6.30.—THE TRIO  
 Minstrel's Song, No. 1. Frank Bridge  
 6.40.—JOHANNE LARSEN  
 "The Blackbird's Song" Cyril Scott  
 "The Glory of the Sea" Sanderson  
 "What's in the Air To-day?" Eden  
 6.50.—THE TRIO  
 "Petite Suite Moderne" Rouss  
 7.0-10.45.—Programme S.B. from London.

## SATURDAY, September 12th.

- 2.30.—Draffen & Tea Room Orchestra.  
 4.30.—Afternoon Topics.  
 5.15.—CHILDREN'S CORNER.  
 5.50-6.0.—Children's Letters.  
 6.40.—Programme S.B. from London.  
 7.40.—"2DE" Sports Corner.  
 8.0-12.0.—Programme S.B. from London.

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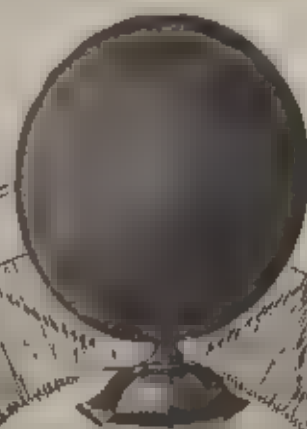
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# KONE LOUD SPEAKER

*par excellence*

# Hull Programme.

6KH 335 M.

Week Beginning Sunday, September 6th.

## SUNDAY, September 6th.

3.30-5.30 } Programme S.B. from London.  
5.30-6.30 }

## MONDAY, September 7th.

3.0. Music relayed from the Majestic Picture House.

4.0-4.30. A. Program Topics and Gramophone Records.

5.15. Children's Letters.

5.30-6.0. CHILDREN'S CORNER.

6.40-10.45. Programme S.B. from London.

## TUESDAY, September 8th.

3.0. Lemnau Dances and his Band, relayed from the Spa, Bedlington.

4.0-4.30. Afternoon Topics and Gramophone Records.

5.15. Children's Letters.

5.30-6.0. CHILDREN'S CORNER.

6.20-6.30. Hull W. House School Talk.

6.45-11.30. Programme S.B. from London.

## WEDNESDAY, September 9th.

3.0. Music relayed from the Majestic Picture House.

4.0-4.30. Afternoon Topics and Gramophone Records.

5.15. Children's Letters.

5.30-6.0. CHILDREN'S CORNER.

6.40-10.45. Programme S.B. from London.

11.0-11.30. Horticultural Bulletin.

## THURSDAY, September 10th.

3.0. Lemnau Dances and his Band, relayed from the Spa, Bedlington.

4.0-4.30. Afternoon Topics and Gramophone Records.

5.15. Children's Letters.

5.30-6.0. CHILDREN'S CORNER.

6.45-11.30. Programme S.B. from London.

## FRIDAY, September 11th.

3.0. Music relayed from the Majestic Picture House.

3.30. Transmission to S.B. only.

4.0-4.30. Music and Afternoon Topics.

5.15. Children's Letters.

5.30-6.0. CHILDREN'S CORNER.

6.45-10.45. Programme S.B. from London.

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FREDERICK TODD.

DAVID MILNER (Solo Banjo).

WILLIAM MAREFADY and EDNA.

GOLDFREY TURNER.

In Presentations of Comedy and Drama.

FREDERICK TODD.

"O Captain! My Captain!"

Charles Wood.

Sea Songs.

"By the Sea."

Quilter.

The Song of the Homeless.

By the Sea.

By the Sea.

6.15. WILLIAM MAREFADY and EDNA.

GOLDFREY TURNER.

Present.

Scenes from Great Plays.

THE LADY OF LYONS.

By the Sea.

INGOMAR THE BARBARIAN.

(Lullaby).

6.45. DAVID MILNER.

"Infanta March."

For song.

"Purke Hunter's Waltz."

For song.

"Swanee River" (Variety).

For song.

7.0. FREDERICK TODD.

She Alone Charmeth My Sadness.

By the Sea.

The Red Star of the Romance.

By the Sea.

Brown Eyes.

By the Sea.

7.15. WILLIAM MAREFADY and EDNA.

GOLDFREY TURNER.

Present.

Scenes from Great Comedies.

"THE SCHOOL FOR SCANDAL."

By the Sea.

CASTLE.

(Robertson).

(Continued in column 2, page 493)



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# Swansea Programme.

55X 482 M.

Week Beginning Sunday, September 6th.

## SUNDAY, September 6th

9.15 a.m. *Prayer* S.B. from London  
9.30 a.m. *Prayer* S.B. from London

## MONDAY, September 7th

9.15 a.m. *Prayer* S.B. from London  
9.30 a.m. *Prayer* S.B. from London  
10.15 a.m. *Prayer* S.B. from London  
10.30 a.m. *Prayer* S.B. from London  
11.15 a.m. *Prayer* S.B. from London  
11.30 a.m. *Prayer* S.B. from London

## TUESDAY, September 8th

9.15 a.m. *Prayer* S.B. from London  
9.30 a.m. *Prayer* S.B. from London  
10.15 a.m. *Prayer* S.B. from London  
10.30 a.m. *Prayer* S.B. from London  
11.15 a.m. *Prayer* S.B. from London  
11.30 a.m. *Prayer* S.B. from London

## WEDNESDAY, September 9th

9.15 a.m. *Prayer* S.B. from London  
9.30 a.m. *Prayer* S.B. from London  
10.15 a.m. *Prayer* S.B. from London  
10.30 a.m. *Prayer* S.B. from London  
11.15 a.m. *Prayer* S.B. from London  
11.30 a.m. *Prayer* S.B. from London

## THURSDAY, September 10th

9.15 a.m. *Prayer* S.B. from London  
9.30 a.m. *Prayer* S.B. from London  
10.15 a.m. *Prayer* S.B. from London  
10.30 a.m. *Prayer* S.B. from London  
11.15 a.m. *Prayer* S.B. from London  
11.30 a.m. *Prayer* S.B. from London

## FRIDAY, September 11th

9.15 a.m. *Prayer* S.B. from London  
9.30 a.m. *Prayer* S.B. from London  
10.15 a.m. *Prayer* S.B. from London  
10.30 a.m. *Prayer* S.B. from London  
11.15 a.m. *Prayer* S.B. from London  
11.30 a.m. *Prayer* S.B. from London

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(Continued in column 2, page 493)



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## Stoke-on-Trent Programme.

(Continued from page 491.)

MABEL WILSHAW.

"The Fairy Shoon" ..... M. Cranks Day  
"The Lass With the Delicate Air" ..... A. L.

FRANK EDGE.

"Onaway, Awake, Beloved" ..... Coleridge-Taylor  
"Sea Gipsy" ..... Michael Head

ETHEL DAVIS.

"Lullaby" ..... Brahms  
"The Sandman" ..... W. T. BONNER.

"Hungarian Rhapsody" ..... Liszt  
"Hail, Martha" ..... Vere Smith

"Shall I Have It Bobbed or Shingled?" ..... Weston and Lee  
JAMES FROST.

"Sensate Woods" ..... Lully  
ETHEL DAVIS and  
CECIL COOPER.

"The Singing Lesson" ..... W. H. Squire  
10.0-10.15.—Programme S.B. from London.

10.15. Half-an-Hour with  
Old Favourites.  
JAMES FROST.

"Simon the Cellarer" ..... Hutton  
MABEL WILSHAW

"The Last Rose of Summer" ..... Moore  
FRANK EDGE.

"The Death of Nelson" ..... Graham  
ETHEL DAVIS.

"Love's Old Sweet Song" ..... Mulloy  
CECIL COOPER.

"The Village Blacksmith" ..... Weiss  
FRANK EDGE and  
JAMES FROST.

"Love and War" ..... Cook  
10.45.—Close down.

## Hull Programme.

(Continued from page 487.)

9.45. DAVID MILNER.  
"Raggy Parade" ..... Oakley

"Belles of New York" ..... Kennedy  
"Wave Crest" ..... Milner

"The Mocking Bird" (Varied)  
10.0. WEATHER FORECAST and NEWS,  
S.B. from London. Local News.

10.15. WILLIAM MACREADY and EDNA  
GODFREY-TURNER  
Present

The Piece,  
"AN AWKWARD DILEMMA"  
(Dinah Edwards).

10.45.—Close down.  
SATURDAY, September 12th.

3.0.—Herman Darewski and his Band, relayed  
from The Spa, Bournemouth.

4.0-4.30.—Afternoon Topics and Gramophone  
Records.  
5.15.—Children's Letters.

5.25-6.0.—CHILDREN'S CORNER.  
6.40-12.0.—Programme S.B. from London.

## Swansea Programme.

(Continued from page 489.)

10.0. WEATHER FORECAST and NEWS,  
S.B. from London. Local News.

10.15. ACT III. Scene 1. Mador Castle—  
The Death of  
Arthur.

Scene 2. Lady Mador's  
Room.

Scene 3. Chester Jail—The  
Condemned  
Knight.

10.45.—Close down.  
SATURDAY, September 12th.

3.45.—Afternoon Topics.  
4.0.—The Castle Cinema Orchestra.

5.15.—CHILDREN'S CORNER.  
5.45.—"The Post Bag."  
5.50-6.15.—Musical Interlude.

6.40.—Programme S.B. from London.  
7.40.—Programme S.B. from Cardiff.  
10.0-12.0.—Programme S.B. from London.

# a 3 Volt Power Valve

THE B6 Valve, whilst possessing similar characteristics to the B.T.H. Type B4 Valve, is designed for use with dry batteries and can be operated in the same circuit with the B5 Valve. The combination of B5 Valves for H.F. and detector stages with B6 Valves for the L.F. stages means efficiency and economy. Below are given the electrical characteristics which contribute to the excellence of the B6 Valve:—

Filament Voltage	-	-	-	3 volts
Filament Current	-	-	-	0.12 amp
Anode Voltage	-	-	-	40 to 120 volts
Anode Resistance	-	-	-	12,000 ohms

Remember, a three valve set, fitted with two B5 valves and one B6 valve requires only 0.24 of an ampere for its operation.

Price - - 22/6

## B.T.H. Radio Valves

### General Purpose

R Filament Voltage 4 Volts  
Filament Current 0.17 Amp.  
Max. Plate Voltage 100 Volts 8/-

B3 Filament Voltage 1.8 Volts  
Filament Current 0.05 Amp.  
Max. Plate Voltage 80 Volts 14/-

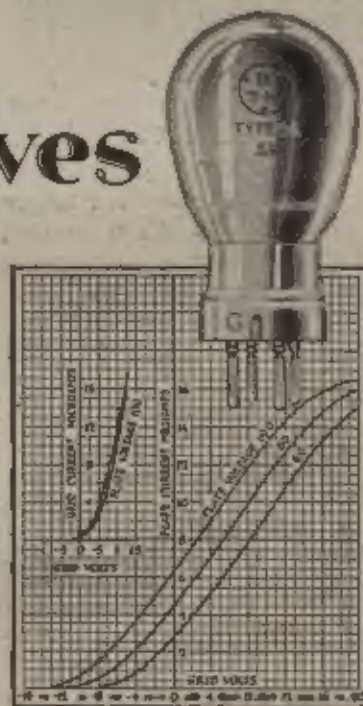
B5 Filament Voltage 3 Volts  
Filament Current 0.06 Amp.  
Max. Plate Voltage 80 Volts 16/6

### Power Amplifying

B4 Filament Voltage 5 Volts  
Filament Current 0.05 Amp.  
Max. Plate Voltage 110 Volts 22/6

B6 Filament Voltage 3 Volts  
Filament Current 0.09 Amp.  
Max. Plate Voltage 120 Volts 22/6

B7 Filament Voltage 5 Volts  
Filament Current 0.06 Amp.  
Max. Plate Voltage 110 Volts 24/6



Insist on B.T.H.—the Best of ALL



2745 A

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Every month  
the demand grows.

**T**HE smoking public grows more and more enthusiastic over the **UNEQUALLED VALUE** of **ARMY CLUB** cigarettes—more and more appreciative of their quality and packing—of their unrivalled all round excellence and purity. **ARMY CLUBS** were inspired by a desire to meet the demand for a cigarette at a reasonable price with qualities that hitherto belonged exclusively to high priced cigarettes.

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## Army Club CIGARETTES

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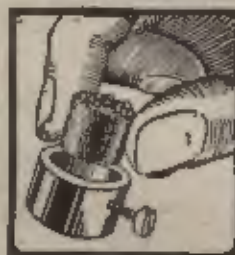
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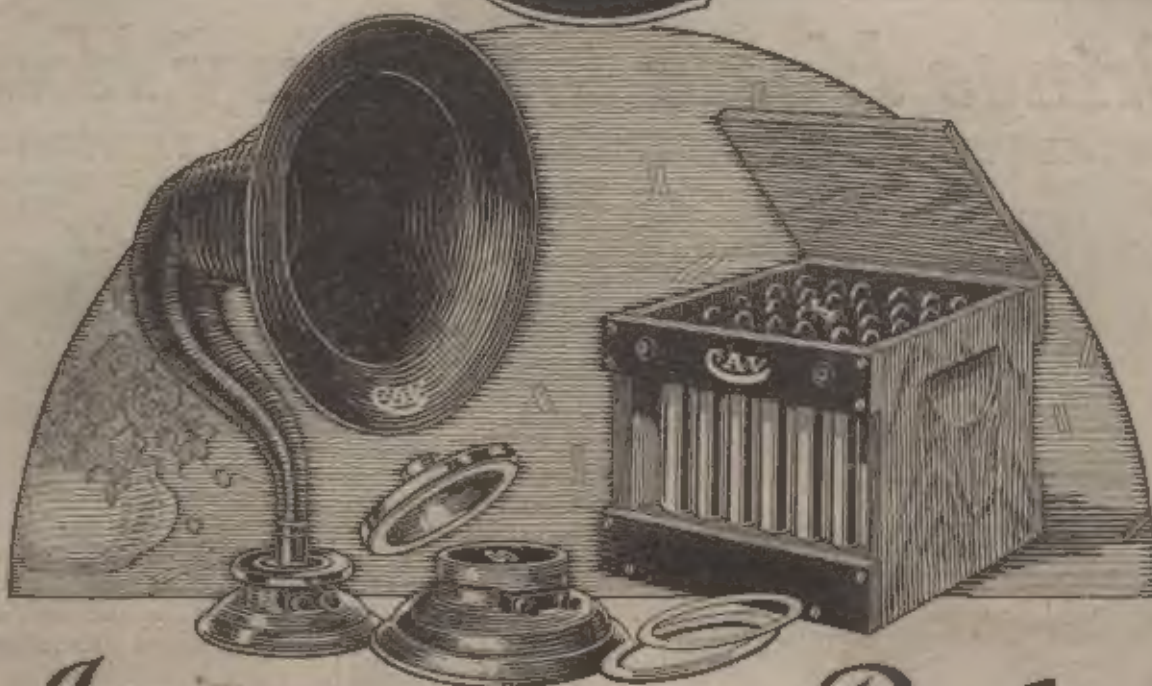
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